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Vol. 8 No. 2

Whole No. 30

The Essay Proof Journal

Devoted to the Historical Background of Stamps



Courtesy of Clarence W. Brazer

Examples of Vignettes from G. F. C. Smillie's Note Books

(With some names of the engravers written beneath.)

Official Journal of the Essay Proof Society

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Canal Zone Essays and Proofs

By George W. Brett

Historical Background

If we do not include overprints, the period for essays and proofs from this U. S. government reservation on the Isthmus of Panama is from 1924 to the present day. There is a technical exception or two however. The basic stamps from the initial issues of 1904 through the first part of 1924 were generally those of Panama suitably overprinted either in the Canal Zone, in Panama, or in New York, N. Y. Two issues in this time comprised U. S. stamps overprinted in Washington. During this early period the only material of a permanent nature usually considered by collectors was the post office seals, and one might also add booklet covers. These were the first items comprising complete designs printed specifically for the Zone.

In 1924 the first actual postage stamp designing was performed under Canal Zone authority. In the forepart of this year the situation concerning the future stamp program of the Zone was in a state of flux. This was due to uncertainty regarding the maintenance of relations with Panama under the provisions of a series of Executive Orders. The first of these, dated December 3, 1904, is generally known as the "Taft Agreement" and was later supplemented by four others. As is well known to all students of the Canal Zone stamps, one of the provisions under this "modus operandi" was the use of Panaman stamped paper and the payment by the Zone to Panama of 40 per cent of its face value. Eventually the U. S. Congress by a joint resolution, approved February 12, 1923, provided for the abrogation of this agreement by a further executive order and this was done May 28, 1924, effective June 1, 1924. No changes however were made in operations until the end of the fiscal year, i. e., June 30th, and even so there was little time to effectuate them. Anticipating this short notice the Canal Zone authorities had already gone ahead and were prepared to have a supply of postal paper by any of several methods that might be best:

1. Continuance of Panaman paper under a new agreement.
2. Securing overprinted U. S. stamps.
3. Securing unoverprinted U. S. stamps and doing their own overprinting.
4. Printing their own stamps.

Method 2 turned out to be the actual case, but work had been started on Method 4 to the extent that an actual design had been worked out. The full story on this is yet to be written, but a very similar design was later used for the first permanent envelopes and postal card printed locally that same year, 1924 (Scott design E6).

The first permanent design stamps were issued in 1928-29 (1c, 2c, 5c, 12c and 50c ordinaries) and were obtained by the Panama Canal authorities from the Bureau of Engraving and Printing, Washington, D. C. At this time they simply supplied the basic material (subject, denomination, color), leaving it to the designers of the Bureau to work up a suitable product. Upon receipt of the stamps, however, criticism began to build up, particularly with regard to the rendition of the likeness of Goethals on the 2c and the "heavy" frames of the designs due to the use of tablets and ornate scrolls. It was not long following this before the answer was found in Meade Bolton of the Canal organization through initial action by Crede H. Calhoun, Director of Posts. Mr. Bolton not only took a personal interest in the matter of designs but was the officially designated Architect of the Panama Canal, and in fact had already worked up some of the first flight air mail cachets starting in 1929. The result was that the Canal Zone decided to do their own designing, at least to the extent of providing the Bureau in the future with a specific sketch or model photo showing just what they wanted. This method has been applied subsequently to all issues from 1931 to date with these exceptions: the 1c Gorgas and 2c and 3c Goethals envelopes (Scott designs E7 and E8) issued in 1932-34, and the

14c ordinary (Scott design A44) issued in 1937. For these again the Canal simply forwarded basic material and there were no actually worked-out designs, though for the 14c suggestions were made as to layout.

In presenting now some description of the issues for which essays and proofs are known in private hands, and a listing of the latter, the chronological order of stamp issuance has been followed, and it is of interest to note that all of the stamps concerned are still in current use.

Air Mail Series, 1931-49

4c, 5c, 6c, 10c, 15c, 20c, 30c, 40c, \$1

The first stamps issued on which the Canal organization tried their hand at designing was the first permanent series for air mail. The early U. S. foreign contract air mail routes were initiated in 1929-30 particularly and the central location of the Canal Zone and the advantages to residents of using air mail soon led to the issuance of an extensive series of special stamps for this service. After a considerable amount of preliminary investigation regarding printing, size of stamp, etc., one design was finally settled on for the series, this to be in the special delivery format. In general, the subject follows that used for the first flight cachet designed by Mr. Bolton for the Cristobal, C. Z.—Miami, Fla. run on FAM 5 in February 1929, though the basis of the stamp design was several photographs, and both the ship and the plane shown must be considered as composites. The criticism that had been leveled at the Bureau in Washington on previous work was pointed up by the use here, and in the following issues, of a simple line frame and no ornamental work. The writer has felt that this early break of the Zone to this type of design, as represented by several issues during 1931 and early 1932, influenced the Bureau in their designs of subsequent U. S. stamps. This may be only coincidence but many examples can be picked out in U. S. issues starting with the 2c Winter Games Olympic issue of 1932.

Of this air mail issue three engraved essay or proof specimens are known. These have been of record for some years and at this time still comprise the only such in private hands of all Canal Zone stamps:⁽¹⁾

C5E-A. Blank value. Large master die essay on India paper; die sinkage 101 x 88 mm on card 203 x 156 mm. Value tablets blank except for "cents." Pictorial engraving by John Eissler. This essay is an orange-black impression taken from a master die used for the entire series and appears to be in final form, though showing unerased layout lines within the design, particularly around the lower right value tablet. (See illus., p. 175, JOURNAL No. 23, July 1949.) (1 known.)

C5P. 5 Cents. Large die proof in normal color on India paper; die sinkage 101 x 88 mm on card 203 x 155 mm. (1 known.)

C11P. 40 Cents. Large die proof in normal color on India paper; die sinkage 100 x 88 mm on card 203 x 155 mm. (1 known.)

Following this early issue it is necessary to jump to the period of 1946-49 before any other material is available. These later items, comprising sketches or prints of sketches, are all the work of Meade Bolton. Also all the notations appearing thereon were placed there by him and have assisted materially in this presentation.

Barro Colorado Island Commemorative, 1948-10c

Issued on the 25th anniversary of the establishment of the wild life preserve on Barro Colorado Island in Gatun Lake, the design of this single denomination issue was based

⁽¹⁾ There are also known one each of small die proofs in issued colors on cream soft wove paper of the 1939 complete set of airmails—5c, 10c, 15c, 25c, 30c, \$1, and the 1939 complete set of Panama Canal commemoratives—1c, 2c, 3c, 5c, 6c, 7c, 8c, 10c, 11c, 12c, 14c, 15c, 18c, 20c, 25c, 50c, and 1940 30c.—C. W. B.

on a photograph of the coati-mundi and a map of the island which was used in "The Flora of Barro Colorado Island" by Paul C. Standley, published in 1933 through the Arnold Arboretum of Harvard University. Mr. Bolton credits his successor, Mr. Page, as having suggested superimposing the coati-mundi on the map.

This design is represented by three large prints:



138E-A



138E-B

138E-A. 10 Cents. Black line print of a crayon sketch, marked on back in black crayon "Print of/ first sketch/ Nov 24 1947." Size of design 365 x 212 mm plus simulated perfs. on sheet cut to shape, 395 x 252 mm.

138E-B. 10 Cents. Black line print of a crayon sketch, marked on back in black crayon "Print of/ second/ sketch/ Nov 27 1947." Size of design 326 x 196 mm plus simulated perfs. on sheet cut to shape, 356 x 226 mm.



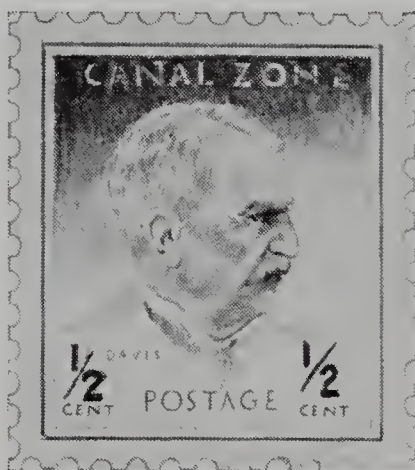
138E-C

138E-C. 10 Cents. Black line print of crayon sketch, marked on back in black crayon "Original of/ third sketch/ Nov 27 1947". Same size as second sketch. (Unique.) This is an actual model, using a print of the second sketch with the dates covered over and a new inscription pasted on the lower part bearing lettering in black crayon. The date 1928 at right is in error. In red crayon at the top is the notation "Increase slightly," referring to white space around words "CANAL ZONE POSTAGE," with the latter to be made a bit smaller in effecting this.)

Of the three prints 138E-B comes the closest to the final approved design. It will be noted that the changes made in this series of drawings were primarily towards improving the arrangement of the lettering and in depicting the water around the island.

Half Cent Ordinary, 1948

Issued in the same year as the Barro Colorado commemorative was the first permanent design $\frac{1}{2}$ c, the subject being George W. Davis, the first governor of the Canal Zone. This design was based on a photo and is represented by one drawing which is quite close to the final:



139E-A

139E-A. 1/2 Cent. Original black crayon sketch inscribed below in pencil "The first preliminary sketch/ September 2 1947". Size of design 127 x 148 mm plus simulated perforations on piece of white wove paper 203 x 266 mm. (Unique.)

Gold Rush Commemorative Series, 1949

3c, 6c, 12c, 18c

These designs furnish a most interesting study. As first conceived, the series was to comprise a set of denominations (6c, 9c, 11c, 18c) not represented in the permanent series of ordinaries so that these stamps would in effect serve to supplement those. This idea, together with the consideration of costs of production and convenience of handling and accounting in the post offices, influenced the choice of the small format over the usual large commemorative size.

Using the issued denominations, the basis of the design in each case as indicated by the designer, Mr. Bolton, is as follows:

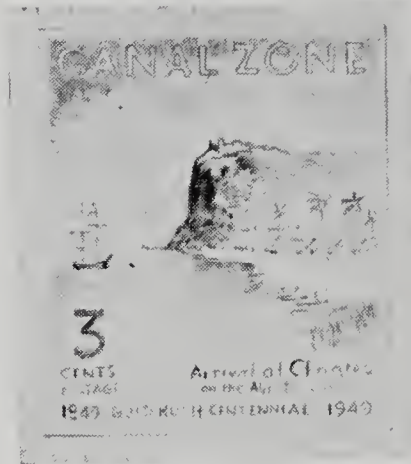
- 3 Cents.** "Based in part . . ." on a woodcut by Evans after a drawing by Gilbert Gaul from a sketch by Charles Nahl (the latter only was made contemporaneously, in 1850). This was an illustration in the "Century Magazine," April 1891, for the article "To California by Panama in '49" by Julius H. Pratt, pp. 901-17 incl.
- 6 Cents.** "Simply imaginary but based on map of Chagres showing plan of Las Cruces." The "bongo [boat] comes from the Stephens Cottage . . ." picture "approximately . . ."; also another engraving with the same article showing the bridge over the Chagres at Barbacoas, and miscellaneous illustrations in rare French books on the Panama Canal. These engravings illustrated an article in "Harpers Magazine," January 1859, entitled "Tropical Journeyings," by Oran (pen name of F. N. Otis), pp. 145-169 incl., and were also used later in a book on the history of the Panama Railroad by the same author.
- 12 Cents.** "Purely imaginary."
- 18 Cents.** "Imaginary. Steamer based on description of PANAMA which sailed from Panama May 18 1849 on her 1st trip with 290 passengers. See 'The Panama Route' by John Haskell Kemble."

The artist mentions that certain of these designs are imaginary and this is true in great part. Actually, however, since he had lived among these scenes for many years there is some relevancy. For example, the trail on the 12c is shown as paved with cobblestones and was as it can still be viewed today, and again certain relationships shown on the 18c do have some representation in fact. Nevertheless it should be realized that "artistic license" has of necessity been used both in the source material and in the present rendition of the subjects.

For this issue we have quite a few drawings, with the order of listing influenced by trying to show chronological development of the designs, although there is no guarantee that this is 100 per cent correct as this is not always clear and sketches were not always dated at the time of making. Attention is called to the drawings numbered 143E-A, 143aE, 143bE, and 145E-A, as these represent the series as first conceived.



142E-A



142E-B

142E-A. 3 Cents. Approx. actual size photo of a pencil and ink sketch inscribed below a black print in blue-black ink, "Print of first sketch/ Meade Bolton." Size of design 90 x 106 mm plus simulated perfs. on original sheet cut to shape 102 x 119 mm (this is not the photo size).

142E-B. 3 Cents. Original sketch in blue crayon on white wove paper. Size of design 93 x 109 mm plus simulated perfs. on sheet cut to shape, 107 x 130 mm. (Unique.)



142E-C

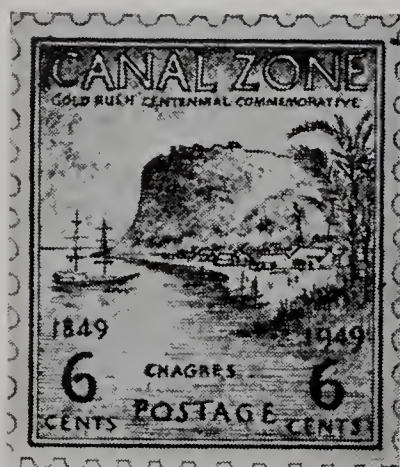


142E-D

142E-C. 3 Cents. Original black crayon sketch on white drawing paper. Size of design 87 x 104 mm plus simulated perfs. on sheet 106 x 135 mm. In pencil below, "11/14/48 MB". (Unique.)

142E-D. 3 Cents. Black line print of ink sketch. This is the final approved local Canal Zone design. Size of design 88 x 104 mm plus simulated perfs. on sheet either 104 x 203 mm or 105 x 125 mm. (2 known.) (Numeral "3" is outlined; otherwise this is only a more finished rendition of the previous hasty sketch 142E-C.)

It will be noted that the changes made here served primarily to give a more distant perspective to the scene.



143E-A



143E-B

143E-A. 6 Cents. Black line print of what appears to have been an ink and crayon sketch. Numerals "3" in red crayon have been placed over 6's. Size of design 94 x 110 mm plus simulated perfs. on sheet 104 x 138 mm. (This is the first sketch of this design which was eventually used for the 3c.)

143E-B. 6 Cents. Photo of early ink and crayon sketch. Size of design 90 x 106 mm plus simulated perfs. with sheet cut to shape 101 x 119 mm. Inscribed below in blue-black ink, "Shows Stevens' Cottage on the Chagres." (This design was rejected per the artist's comment: "Col. Holle, the Acting Governor, criticised this one as showing the town of 'Las Cruces' on the left bank of the Chagres.")

143E-Ba. 6 Cents. Original ink sketch in red-violet on bond paper. Size of design 91 x 107 mm plus simulated perfs. in red ink on sheet 105 x 144 mm. (Unique.) (This is not illustrated and bears a sub-letter because it varies in no major particular from 143E-B. An inscription below in lead pencil explains it: "Violet Redraw. From Harpers Mag Jan 1859/'reverse' Las Cruces was on right bank/ Nov 20 1948 Meade Bolton." From correspondence with the artist the date is believed erroneous as it should be before November 14, the date of the succeeding design; its purpose is considered to have been to see how this design would look in the color planned for this denomination and was actually made before the rejection of 143E-B.)



143E-C



143E-D

143E-C. 6 Cents. Original violet ink sketch, with some blue crayon, on gray tinted wove paper. Inscribed below in pencil, "Meade Bolton November 14 1948". Size of design 91 x 107 mm plus simulated perfs. on sheet 104 x 130 mm. (Unique.)

143E-D. 6 Cents. Original pencil and black crayon sketch with frame outline in a washed-out violet-black ink, all on gray tinted wove paper. Inscribed below in pencil, "OK for final Nov 14 1948/Meade Bolton." Size of design 91 x 107 mm plus simulated perfs. on sheet 105 x 139 mm. (Unique.)



143E-E

143E-E. 6 Cents. Black line print of an ink sketch. This is the final approved Canal Zone design. Size of design 87 x 104 mm plus simulated perfs. on sheet 104 x 197 mm or 105 x 124 mm. (2 known.) (This is a more finished rendition of 143E-D.)



143aE



143bE

143aE. 9 Cents. Black line print of an ink and pencil sketch. Size of design 92 x 109 mm plus simulated perfs. on sheet 105 x 104 mm. In red crayon below the design "6 cents." (As indicated, this design later was adopted for the 6c as issued.)

143bE. 11 Cents. Black line print of an ink and pencil sketch. Size of design 95 x 109 mm plus simulated perfs. on sheet 106 x 137 mm. Below design in red crayon is marked "12 cents" and the second numeral 1 is drawn over with a red 2 in each case. (As indicated, this design later was adopted for the 12c as issued.)

(To be continued.)

Great Britain 1840 "Mystery" Die

By Robson Lowe

A Review by George W. Caldwell



In the October 1950 *Philatelist*, Robson Lowe presents a very illuminating account of a die in the design of the "Penny Black" which may represent the first attempt to replace the famous "Black" in 1854. This discovery is of such importance that we quote largely from the article.

In part, Lowe states: "Nearly twelve months ago, Fred Aitchison, of Gateshead showed me a die proof [essay*] by Perkins Bacon & Co. which was new to me. In his work on the Proofs and Essays of Great Britain line-engraved stamps the late Sir Edward Bacon made no reference to its existence.

"The first die for the line-engraved stamps of this country was engraved by Charles Heath and his son Frederick in 1840. This die was rejected as the engraving was too fine to reproduce in quantity, and, at the same time, preserve the detail.

* Insertions by the reviewer in keeping with American terminology.

"In order to produce a head of the necessary coarseness (a comparative term), the engine-turned background was first engraved and a silhouette cut out in which the Queen's head was later engraved by the Heaths. Proofs [probably should be termed essays*] of this and later stages are well known, several examples being in the possession of British collectors as well as some unique proofs [essays*] in various incomplete states which are in the Royal collection or in the papers of the late Sir Henry Cole in the Victoria and Albert Museum at South Kensington.

"The original die is in the possession of the General Post Office and was on exhibition recently at the London International Stamp Exhibition. The die is known to philatelists as 'die I' as it was from the secondary dies taken from this master that all the plates of both the one penny and the twopence value were laid down in 1840 and the fourteen years that followed.

"In the course of time, secondary dies made from the master die of the one penny began to lose their fine detail, and in the plates that are found on paper watermarked small crown the dies may be easily identified at a distance, the head on die I taking on a cameo-like appearance, while that of die II retains the details of a portrait.

"In 1854 it was decided that a new master die must be engraved. Sir Edward Bacon mentions that the first attempt at engraving a new die (an example of which he had never seen) was rejected because it was 'too unlike the stamps now in use.' This 'mystery' die, which may well be the rejected attempt at 'die II,' shows a depth of engraving intermediate between that of die I and the coarser accepted 'die II' which was engraved by William Humphrys and used for plates put to press early in 1855."

The author states that several differences "will be obvious to the specialist" and then he continues with a list set up in comparative columns pointing out numerous differences in the crosses, roses and jewel band of the crown; differences in the ear and in the eye.

In conclusion, Lowe states "The 'mystery' die possesses enough of the peculiarities of die II to make me feel that Mr. Aitchison possesses an impression from the first and rejected attempt at engraving a new die made in 1854. It is printed in black on card and if any reader can produce another example or throw any light on the subject I would appreciate hearing from him."

In presenting this article, Robson Lowe has made a valuable contribution to philatelic literature, and Fred Aitchison, owner of the essay, shows a fine cooperative attitude in bringing this rare item out into the open.

Rowland Hill's Journal

A Review by C. W. B.

The fifteen volumes of the official diary or "Post Office Journal," written by Sir Rowland Hill after his appointment to bring about the postal reforms he had suggested for Great Britain, have been purchased by Robson Lowe and generously presented by him to the British Government to be permanently housed in the Record Room of the General Post Office. The valuable contents of this diary, complete and unedited, are being published by Mr. Lowe serially in *The Philatelist* under the title "My Post Office Journal, By Rowland Hill." The first installment is in the issue of January, 1951, and consists of an Introduction to the series by Marcus Samuel and the portion of the diary from September 7 to October 2, 1839, embracing the preliminaries and the appointment of Rowland Hill, which was on September 14. On September 30 he inspected the machinery for printing the notes of the Bank of England, "which is exceedingly beautiful," and a few days later visited Paris for an investigation of the Post Office there.

The Journal for the period from October 3 to December 31, 1839, appears in the issue of February, 1951. From it we read that on September 6, 1839, the Lords of the Treasury offered awards for the two best proposals for stamped paper and stamps re-

ceived before October 15, 1839. More than 2600 communications were received, including essay designs from 49 individuals. ⁽¹⁾ The nine essays submitted by George Dickinson are illustrated. "The two prizes were finally divided among five Londoners." On December 5 the prepaid half ounce penny postage rate went into effect.

Apparently none of the essays were satisfactory, and on December 4 there was authorized a committee of artists composed of Wyon, Harvey and a third to be selected by the President of the Royal Academy, on designs for the stamps. On December 11 Mr. Wyon, die sinker, creator of the 1837 City Medal from a sketch by Henry Corbould, was directed to commence a bas-relief die of the Queen's head.

In the March 1951 *Philatelist* we read that on January 4, 1840, "Mr. Mulready's design for the envelope [was] approved by Mr. [Francis] Baring," Chancellor of the Exchequer, and on January 6, "Set [John] Thompson to engrave Mulready's design." On January 10, "Penny Postage extended to the whole kingdom" when prepaid in cash, and even the Queen surrendered her privilege of free franking. She was married on February 10, 1840.

On January 17 it was officially decided that "it will be necessary to employ some one to superintend the manufacture of the Postage Stamps, manage the machinery, etc.," and on the 18th "if possible, the whole manufacture of them should be carried on under one roof."

On January 25, "Sent specimens as perfect as they could be obtained of the proposed stamps with a letter to Col. Maberly [Secretary of the Post Office] inviting suggestion. Submitted to the C. of Ex. [Chancellor of Exchequer] the draft of a Minute for placing the manufacture of the paper under the control of the Excise Office, and sent to Mr. Wood drafts of advertisement and particulars of contract for tenders."

On January 30, "Agreed with the C. of Ex. that the legend on the stamps should be 'Postage one penny' and 'Postage twopence,' and issued instructions to the engravers accordingly. Settled with Mr. Wickham the general outline of a Treasury Minute placing the management of the Stamps under the Comrs. of Stamps." The following day Edwin Hill was appointed "to superintend the manufacture of the letter stamps."

(1) See "First Postage Stamp Essays" in ESSAY PROOF JOURNAL No. 25, p. 20.

(To be continued.)

Mueller-Katalog, Schweiz-Liechtenstein

A Review

Mueller-Katalog. Schweiz/Liechtenstein, 1951; Ernst Mueller, Freiestrasse 77, Basel, Switzerland; 224 pages, heavy paper covers. (Price \$1.00 postpaid.)

This ever-popular specialized catalog is now in its 20th edition. Reflected therein are 1298 price changes, made necessary in order to bring them into line with the current market in Switzerland. Listings represent the retail prices used by the publisher, who is one of Switzerland's foremost stamp dealers.

Among the attractive features of this catalog are two which appear to this reviewer to be unique. One of these is the listing and pricing of used blocks of four; the other is an inventory device such as used by some dealers here in America. Small hollow squares at the left of each listing permit the collector to indicate by means of a check mark the stamps he has in his collection.

Altho this catalog is published in German, its use should not be difficult for those unfamiliar with that language. Essential words can readily be translated by means of an ordinary German-English dictionary. Furthermore, its Index, Terms of Sale and List of Signs and Abbreviations are also in English and French.

The inclusion of proofs and essays would be a very welcome addition to this well arranged and convenient size catalog.—G. W. C.

Picture Engraving

By G. F. C. Smillie *

The field of Picture Engraving lies so far outside the general ken that the indulgence of the Committee is asked while some of the plain facts are presented, in order that these people who are not trained to speak for themselves may be justly understood and dealt with.

The pictorial work on government securities is only *incidental* decoration, but really and *essentially* protective:—the greatest safeguard against counterfeiting that enters into the composition of the currency or other securities of the Government. Nice discernment in forms of lettering, in the mechanical perfection of lathe work, is rare, whereas the daily experience of everyone educated or uneducated teaches exact observation of faces, so that even changes in condition or expression are instantly noted in countenances with which they are only slightly familiar. In exactly the same way slight deviations caused by reproductive processes in counterfeiting are calculated to catch the eye even when the reason why may not be understood.

This accounts for the continual use of portraits and so-called historical engravings—by which is meant subjects in which human figures are introduced with accessories more or less elaborate; the smaller faces of such figures rendering them more susceptible to alteration in appearance sometimes by the slightest deviation from form of even a single dot or line. This, because in so small a surface one dot or line constitutes so large a proportion to the whole. So it is necessity and not the decorative instinct that *compels* the use of pictorial engraving.

In other great nations paper currency does not pass current! The Banks of England and France depend upon systems of numeration, and distinctive paper, mainly, for safeguarding against counterfeiting, and their losses have been enormous despite the fact that such notes do not pass current from hand to hand, but are accepted with inquiries either regarding the person presenting them, or through an "Exchange." On the other hand, a hundred and ten millions of people in the United States give and accept (when they can) the currency without question or doubt, whether the bill be for one dollar or one thousand dollars. Consider that. And the reason why is because of the engraving in general and the picture engraving in particular.

So much for that.

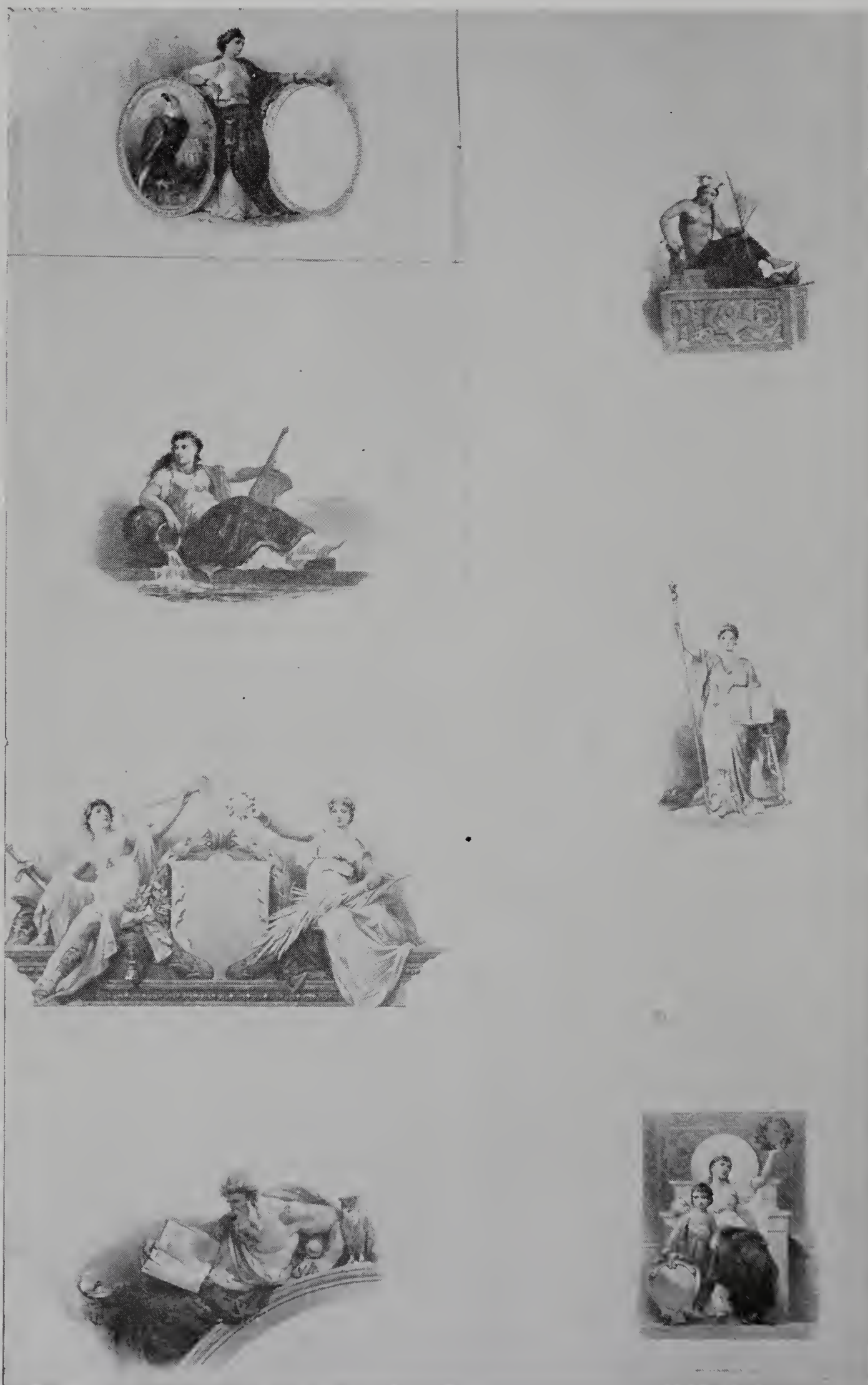
Then with regard to the engraving and the engraver in general.

The Bureau of Printing and Engraving stands alone in maintenance of the highest art standard. Every other producer of bank notes has dropped to the commercial line of mere reproductions, with subsidiary consideration of *art* qualities which constitute the most elusive elements in a high class product of the graver or point.

Hence, the line of salaries in the commercial field does not constitute a just standard for those engaged in this higher and more difficult art *when they are really proficient*. As a *basis* from which to *start* payments, all beginners pass through the same initial stages—but as excellence is reached the ratio of advancement should materially increase. This both because it is only through the attraction of *high* compensation for the *best work* that the more talented men will be attracted to essay such a task, and because of the dependence of our securities upon the highest grade of art work. No comparison can be made with other countries—there is no other to compare; none where such high-grade capabilities for preventing counterfeiting can so readily be procured, none where paper currency passes so unquestioned.

It is well to say a word regarding the acquisition of the art of engraving. The aspirant has to have innate talent for drawing, and must study until he is proficient as a

* One of a series of articles embodying or based on notes dated 1912 to 1915 by the late G. F. C. Smillie, Chief Engraver at the Bureau of Engraving and Printing 1894-1922, made available by the courtesy of Mr. and Mrs. F. B. Smillie and arranged by Clarence W. Brazer. See also this JOURNAL No. 21, January 1949, p. 3, and *The Collectors Club Philatelist*, July 1948, p. 63.—Ed.



Courtesy of Clarence W. Brazier

Allegorical Vignettes from G. F. C. Smillie's Collection
(See also front cover.)

draughtsman in freehand; then pass years in acquiring the manual use of tools and methods of using them, whilst the cultivation of a sense of texture—its mode of production, the effect of combinations thereof, requires more years and increased effort. This perception of how to combine textures to give pleasure to the beholder lies wholly in the field of pure imagination. The painter has nature to imitate or depart from, a positive, either way. The engraver, on the contrary, has to develop the sense of texture in his own imagination and spend many years in the endeavor to fix that elusive fancy in tangible combinations of line and dot on steel or copper. The toil and time is entirely out of proportion to pecuniary return at best, and far less effort in other fields would yield more money, leisure and pleasure.

In respect of pay and promotion, whatever the basic rate, advancement should be wholly and solely determined by the quantity or quality (or both) of production, demonstrated in the *dies*—not in claims. Development does not always progress—some stop short at mediocrity, others develop facility in restoration or repair but lack in original production, some go forward professionally and a very few excel. Longevity is the last thing upon which increase of salary should be based. Mere ability to sit out one's neighbor should not entitle anyone to increase of pay.

Moreover, the incentive to better or increased production should dictate that *only* through such effort and success can increased reward be hoped for. The annual or periodical increase of pay because so much time has elapsed is the curse of existing conditions in government service, and should be exterminated so far as production employees are involved, amongst whom the engravers should be prominent if not pre-eminent.

The increased diversity in the quality and the quantity of products from different engravers must find recognition in their pay. The man producing little, of inferior quality, or requiring disproportionate oversight or tutelage, is of less worth than others more capable of independent production. Some are excellent but of appalling slowness, making individual dies extremely expensive. Some are not so high in quality but extremely productive, so that their usefulness makes them more valuable than more excellent but slow engravers. Then again, the fast and excellent man may be worth double or more than either.

These should be graded numerically or alphabetically according to market value as far as that goes—and beyond that it will be a matter of what you can secure the limited superior talent to engage with you for.

Subdivisions of Picture Engraving

Subdivisions are necessary under Picture Engraving, based upon divergencies in art perception, manual capacity, art training and engraving tools used. Distinctions are emphatic and innate. There is vastly more difference between the three classes of ornament, landscape and portraiture than between square and script lettering. Aside from that, it is the difference between the preponderant use of the graver and the etching-point—two radically different modes of training and expression—differences which go back to the inherent talents of the individual and these emphasized by the differences in subjects and training in drawing and engraving. In one class, portraiture and historical engraving, the etching-point and acids are subordinate to the gravers: in landscape, the graver is only supplemental to the point.

Ornamental engraving is excellent in itself but especially useful for training in the use of both tools of engraving, besides developing any natural capacity for either of the higher grades of landscape or portraiture. His art training is more general than in either, so that it forms a good base from which to promote to one of the specific branches as his talent may determine.

By all means retain in "Duties" of all, the item:—"When necessary to restore, repair or make additions, etc.," avoid the 'class dignity' which sometimes refuses work 'beneath them.' "

Because of the differences referred to above I suggest separation of picture engravers into three classes:—

Bank-note Portrait and Historical Engraver
 Bank-note Landscape Engraver
 Bank-note Ornamental Engraver
 Bank-note Apprentice

General Directions for Vignette Designs

Subjects

Any beautiful or strong figure or figures singly or in combination, male or female, made emblematic or allegoric through pose, accessories or background; or merely pictorial (as distinguished from the decorative).

Industrial subjects or scenes of national significance.

Medium

Any black and white medium—but oil or wash drawings have permanency and are less liable to damage in transit and handling than coal, crayon or pastel.

Size

Immaterial. The drawing will be reduced by photography to the diminutive proportions required for securities. But consideration for this reduction should determine the treatment.

Treatment

This should be of sufficient breadth, especially in draperies, that when so reduced in size the folds and minutiae will not become mere threads and spots. This does not apply equally to fleshing and features, or depiction of objects, where different treatment by the engraver makes possible the most delicate modeling.

Avoid too much nudity, and such as there may be should not obtrude.

Simplicity in treatment and composition is desirable.

Brilliancy of effect but not harshness is important. There is lack of contrast between ink and the hard paper necessary to use for securities, hence use the full gamut of color from black to white.

The chief obstacles to counterfeiting engravings lie in fine moulding and modeling of flesh and the strong black lines used for the rendition of heavy drapery or other objects demanding kindred texture; hence there should be some of each in nearly all drawings.

Vignetted subjects are preferable to set forms.

Designs for bank notes are not requested.

Flying figures are less desirable than those more substantially supported, but an occasional drawing of special charm will be accepted.

Figures may be standing, seated, or reclining. Large groups are impracticable.

Avoid overloading with accessories.

In Conclusion

The beauty of the drawing or composition is of more consequence than telling a story or pertinence to title. A picture affording the utmost gratification to the eye, interpretable in engraving so as to afford the utmost safety of line engraving, is our chief desire, and it leaves a broad field. A beautiful drawing, of rather brilliant effect with nice modeling and some heavy cutting, will be pretty certain of acceptance however forced the title may appear.

The accompanying photos, reduced even from the small engravings, are merely to indicate the character of some useful vignettes, to illustrate what has been said in the above directions, and to show the range, but not to limit or prescribe subjects in any way or degree.

U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E. P. S. 25.

Largely from data accumulated by Clarence W. Brazer.

(Continued from JOURNAL No. 29, page 20.)

Corrections

Clair A. Huston about 1932 wrote Clarence W. Brazer, "I have been with the Bureau about 30 years and the series of 1902-03 were about half designed when I came here and I finished them. These were the first of the stamps I designed." Certain designs of this series are definitely known by sketches to have been designed by R. O. Smith. Other designs, most of which were issued later, are different in character from those designed by R. O. Smith. It therefore seems fair to attribute designs for the 1902-1903 6c, 10c, 15c, 50c, \$1, \$2 and \$5 to C. A. Huston. (C. W. B.)

1908-1909 Issue. J. C. Benzing writes that he engraved the lettering on the 4c, 5c, 13c, 50c and \$1.

1909—Lincoln Memorial 2c. The small lettering on ribbon was engraved by J. C. Benzing.

1915—Panama-Pacific Exposition 2c. Small lettering on panel engraved by J. C. Benzing.

1920—Pilgrim Tercentenary

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1c C. A. Huston (self)	L. S. Schofield (self)	E. M. Weeks (self)	Louis S. Schofield (self)
2c C. A. Huston (self)	G. F. C. Smillie (signed)	E. M. Weeks (self)	Louis S. Schofield (self)
5c C. A. Huston (self)	G. F. C. Smillie (signed)	E. M. Weeks (self)	Louis S. Schofield (self)

1922-25

1/2c C. A. Huston (self)	John Eissler (self)	E. M. Hall & E. M. Weeks (self) (self)	J. C. Benzing (self)
1c C. A. Huston (self)	Marcus W. Baldwin Etched by L. S. Schofield (self)	E. M. Hall (self)	J. C. Benzing (self)
1 1/2c C. A. Huston (self)	Fred Pauling (self)	E. M. Hall & E. M. Weeks (self) (self)	J. C. Benzing (self)
2c C. A. Huston (self)	Robert Ponickau	E. E. Myers & E. M. Hall (self) (self)	J. C. Benzing (self)
3c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self)	J. C. Benzing (self)
4c C. A. Huston (self)	L. S. Schofield & L. C. Kauffmann	E. M. Weeks & E. M. Hall (self) (self)	J. C. Benzing (self)
5c C. A. Huston (self)	John Eissler (self)	E. M. Hall & E. E. Myers (self) (self)	J. C. Benzing (self)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
6c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self)	J. C. Benzing (self)
7c C. A. Huston (self)	Louis S. Schofield (self)	E. M. Hall & E. E. Myers (self) (self)	J. C. Benzing (self)
8c C. A. Huston (self)	John Eissler & (self) Ed. J. Hein	E. M. Hall (self)	J. C. Benzing (self)
9c C. A. Huston (self)	John Eissler & (self) L. C. Kauffmann	E. M. Hall (self)	J. C. Benzing (self)
10c C. A. Huston (self)	John Eissler & (self) Ed. J. Hein	E. M. Hall (self)	J. C. Benzing (self)
11c C. A. Huston (self)	John Eissler (self)	H. E. Earle & E. M. Hall (self) (self)	J. C. Benzing (self)
12c C. A. Huston (self)	John Eissler (self)	E. M. Hall & E. M. Weeks (self) (self)	J. C. Benzing (self)
14c C. A. Huston (self)	Louis S. Schofield (self)	E. M. Hall & F. Lamasure (self) (self)	J. C. Benzing (self)
15c C. A. Huston (self)	Louis S. Schofield (self)	E. M. Hall & (self) F. W. Montgomery	J. C. Benzing (self)
20c C. A. Huston (self)	L. S. Schofield (self)	E. M. Weeks, E. M. Hall & (self) (self) E. E. Myers (self)	J. C. Benzing (self)
25c C. A. Huston (self)	Charles M. Chalmers	E. E. Myers & E. M. Hall (self)	J. C. Benzing (self)
30c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)	J. C. Benzing (self)
50c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall & E. E. Myers (self) (self)	J. C. Benzing (self)
1.00 C. A. Huston (self)	Louis S. Schofield (self)	E. M. Hall & W. B. Wells (self) (self)	J. C. Benzing (self)
2.00 C. A. Huston (self)	L. S. Schofield & (self) L. C. Kauffmann	E. M. Hall (self)	J. C. Benzing (self)
5.00 C. A. Huston	John Eissler (self)	H. E. Earle & E. M. Weeks (self) (self)	

1923—Harding Memorial

2c C. A. Huston (self)	Fred Pauling (self)	E. M. Hall (self)	J. C. Benzing (self)
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1924—Huguenot-Walloon Tercentenary

1c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)	Harry P. Dawson (CCP 27-2-89 B)
2c C. A. Huston (self)		E. M. Hall (self)	Harry P. Dawson (CCP 27-2-89 B)
5c C. A. Huston (self)	Fred Pauling (self)	E. M. Hall (self)	Harry P. Dawson (CCP 27-2-89 B)

1925—Lexington-Concord

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
1c C. A. Huston (self)	Fred Pauling & Louis S. Schofield (self)	E. M. Weeks (self)	J. C. Benzing (self)
2c C. A. Huston (self)	Louis S. Schofield (self)	E. M. Weeks (self)	J. C. Benzing (self)
5c C. A. Huston (self)	J. C. Benzing (self)	E. M. Weeks (self)	J. C. Benzing (self)

1925—Norse-American

2c C. A. Huston (self)	Ed. J. Hein (self)	E. M. Hall (self)	W. B. Wells (self)
5c C. A. Huston	J. C. Benzing (self)	E. M. Weeks	

1925-26

13c C. A. Huston (self)	J. Eissler (self)	E. M. Hall (self)	J. C. Benzing (self)
17c C. A. Huston (self)	J. Eissler (self)	E. M. Hall (self)	J. C. Benzing (self)

1926—Sesquicentennial Exposition

2c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self)
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1926—Ericsson Memorial

5c C. A. Huston (self)	Louis S. Schofield (self)	Frank Lamasure (self)
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1926—Battle of White Plains

2c C. A. Huston (self)	John Eissler (self)	Howard E. Earle (self)
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1927—Vermont Sesquicentennial

2c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall, W. B. Wells & (self) H. E. Earle
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1927—Burgoyne Campaign

2c C. A. Huston (self)	John Eissler (self)	Frank Lamasure (self)
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1928—Valley Forge

2c C. A. Huston	L. S. Schofield & (self) E. J. Hein	E. M. Hall (self)
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1928—Aeronautics Conference

2c A. R. Meissner & C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)
5c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)

1929—George Rogers Clark

2c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)
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(To be continued.)

In Memoriam

Vinton E. Sisson, E. P. S. 5C

Vinton E. Sisson, charter member No. 5 of the Essay Proof Society and a member of its first Board of Directors, died in St. Petersburg, Florida, March 18, 1951. He had formerly lived in Chicago, retiring to Florida in 1947.

Mr. Sisson started collecting stamps at nine years of age, being joined by his father a few years later. In the early 1930's he became interested in U. S. proofs. At the time of his death his collections and accumulations comprised several volumes of essays and proofs, mounted with stamps, and many cigar boxes and stock books filled with miscellaneous stamps, some of these being foreign. However, he had not kept up interest in foreign stamps after his boyhood days.

Surviving are his wife, Mrs. Adelaide Sisson, and daughter, Muriel. The body was taken back to the home city of Chicago and interred in a crypt in Oak Ridge Abbey Mausoleum.

Abraham S. Arnold, E. P. S. 246

Abraham S. Arnold, 56, lawyer, philatelist and Egyptologist, died of a heart attack last night [April 17, 1951] at his home at 947 Middlesex Avenue [Metuchen, N. J.]

He was secretary of the Egyptian Exploration Society and had an important collection of Far Eastern prints. He also collected documents related to American history.

Until the beginning of World War II, he practiced in New York, handling the legal affairs of the Paramount Pictures Corp. Since giving up his New York work, he had opened an office here.

Only last week, Mr. Arnold was named vice president of the New Jersey branch of United World Federalists.

He leaves his wife, Mrs. Anna Arnold; a son, Dr. James Arnold, associate professor at the University of Chicago's Institute for Nuclear Studies, and a brother, Emil Arnold of New York.

(From the *New York World-Telegram and Sun*, April 18, 1951. Mr. Arnold was International Secretary of the Essay Proof Society for 1950-1951.—Ed.)

India Used Abroad

Book Review

Jal Cooper, F. R. G. S., has sent us for review his "India Used Abroad." This book of 100 pages, 7½ by 10 inches, bound in red cloth, is beautifully printed on paper that clearly brings out the details of its many half tone illustrations of stamps, covers and postmarks. The first chapter, which opens with the statement that "No collection of Indian stamps can be called complete without a comprehensive section of Indian stamps 'used abroad,'" gives a general survey of the subject and is followed by a series of chapters treating it geographically, as "India used in Africa," "India used in Burma," etc., each presenting the historical background for the various issues. Although the book is not concerned with our field of essays and proofs, we can recommend it highly to those collectors specializing in India.

The price of the book, which is a companion volume to the author's "Early Indian Cancellations," is 15 Rupees, and it may be obtained from Jal Cooper, Standard Building, Hornby Road, Bombay, India. —C. W. B.

Switzerland

Its Essays and Proofs

Addenda

By George W. Caldwell, E. P. S. 318.

(Continued from JOURNAL No. 29, Page 27.)

Arrau Block, 1938

The Postal Department honored the 1938 National Philatelic Exhibition by issuing a souvenir block (Scott's design A67). This consists of a pair of the 20 Centimes stamps in new design (Scott's design A68) and a single of the 10 on 65 Centimes revalued airmail stamp (Scott's design AP4). The latter was included in commemoration of the 25th anniversary of the first official pioneer airmail flights. This airmail stamp differs from the regular one in a few minor points, of which the most outstanding is in the wings of Icarus. On the regular issue the wing tips touch the frame lines, whereas on the souvenir block they are 1.5 millimeters from those lines.

The overprint and the marginal inscriptions were designed by H. Schreyer of Bern. The blocks were printed in the Postal Printing Plant on unwatermarked, chalky surfaced, granite paper (red and blue fibers). They were sold only at the Exhibition, which opened on September 17th and continued thru the 25th of that month. Each admission ticket permitted the holder to purchase one of these blocks at face value.

Essays and Proofs

A series of progressive essays together with a final proof has become available for description and cataloging. This consists of six pieces, including impressions from the



Fig. 103



Fig. 104



Fig. 105



Fig. 106



Fig. 107



Fig. 108

four color-plates and two combinations. Each bears the Specimen overprint in two locations, one across the 20 Centimes pair and the other on the lower left portion of the airmail stamp. They are numbered one to six respectively in the upper left corner. These pieces measure approximately 82 mm. x 95 mm. and are perforated $11\frac{3}{4}$. The paper appears to be the same as that used for the issued blocks. The gum is smooth.

Each of these pieces contains the intaglio impression of the 20-Centimes pair in orange-red. The entire series includes the orange-red (Fig. 103), gray-blue (Fig. 104) dark blue (Fig. 105), combined gray-blue and dark blue (Fig. 106), gray (Fig. 107), and the final proof (Fig. 108), which naturally includes impressions from all these plates.

1938. Plate impressions as described above.

No. 527. Orange-red plate (242E-A6).

No. 528. Gray-blue plate (242E-B6)

No. 529. Dark blue plate (242E-C6).

No. 530. Combined Gray-blue and dark blue plates (242E-D6).

No. 531. Gray plate (242E-E6).

No. 532. Finished proof (242P6).

Neither essays nor proofs other than those listed above are known to the author.

Zurich National Exposition, 1939

An exposition displaying Swiss products was opened in Zurich on May 6, 1939, and a special issue of stamps (Scott's design A75) commemorating the event placed on first day sale. The vignette consists of a cross-bow entwined by a branch of the Blood Plant. The cross-bow, in a sense, is a trade-mark of Swiss products, and its use is restricted by law to those products which measure up to certain standards. Thus the design symbolizes the theme of the Exposition: Swiss products are the bloodstream of Swiss economy.

Viktor Surbek of Bern essayed the design and the stamps were printed by roto-gravure in the denominations of 5, 10, 20 and 30 Centimes. Unwatermarked granite paper (red and blue fibers) was supplied by the Biberist Mill and the Sihl Mills; the former is smooth and the latter lightly grided. Although the design of these stamps is essentially the same, each value appears in three types, the difference consisting of the language used in the legend at the top of the stamp.

In addition to the sheet stamps, the three lowest values were issued in coil form with the three language types arranged se-tenant. Hence many philatelists collect these in strips of three of each value.

Confusion has been experienced by some who are interested in blocks of this issue on both papers. The fact that the entire issue on smooth paper is found in singles but some not in blocks raises one of the perplexing questions. The fact is that all the stamps were not printed on the two papers. Smooth paper was used exclusively for the coils, the 30 Centimes sheet stamps, and the 10 Centimes sheet stamps with legend in German. All others were printed on the lightly grided paper.

Considerable confusion also exists as to the plant in which the stamps were printed. The Zumstein Specialized Catalog⁽⁷⁰⁾ attributes the work to the Postal Printing Plant and Courvoisier, without detailing that attribution. Documentation⁽⁷¹⁾ current with the stamp issue states that all were printed in the Postal Printing Plant except the 10 Centimes value with German legend which it records as having been printed by Courvoisier. A brochure⁽⁷²⁾ published in 1943 by the Department of Posts, Telegraphs and Telephones records Courvoisier as the printer.

Such contradictory statements preclude any attempt to resolve the question by conjecture. However, one might be justified in hazarding the guess that the etched cylinders were made in the plant of Courvoisier which had obtained outstanding results in producing etched cylinders, and that the printing was done in the Postal Printing Plant. Possibly that is the implication we should draw from the Zumstein Specialized Catalog.

(70) Zumstein, Special-Katalog, Schweiz-Liechtenstein, 1945.

(71) *Journal Philatelique de Berne*, Vol. 31, page 66.

(72) "Le Centenaire des Timbres-Poste Suisses 1843-1943," issued by the Swiss Department of Posts, Telegraphs and Telephones—1943.

If such be the facts in the case, we still seek the reason for the Courvoisier imprint appearing on the 10 Centimes value in all three of the language types. Further research may clear up this matter.

Privately owned essays and proofs are not known to the author.

Red Cross Anniversary, 1939

The International Red Cross, as we know that organization today, had its beginning on the battlefields of Solferino when Jean Henri Dunant, Switzerland's great humanitarian, saw the horrors of unattended casualties—unattended because of insufficient manpower and equipment available to administer to those unfortunates.

That experience so affected Dunant that he determined to organize a permanent group that would be ready at all times to step into such emergencies. His initial efforts to instill others with his enthusiasm met with failure. Eventually, however, he succeeded when, on October 26, 1863, a convention assembled in Geneva, composed of delegates from fourteen governments and six associations. The resolutions formulated at that Convention were signed and embodied in a treaty, the Convention of Geneva, at a second conference in 1864.

At the suggestion of General Henri Dufour of the Swiss Army, the Convention adopted as its symbol the Swiss flag with colors transposed, that is, a red cross on a white field.

On August 22, 1939, the Department issued a two denomination single design series of stamps (Scott's design A76) commemorating the 75th anniversary of the birth of that great humanitarian society. Albert Yersin of Lutry essayed the design, and Courvoisier rotogravure printed the stamps on unwatermarked granite paper (red and blue fibers). The etched cylinders were of 100 subjects.

The author knows of neither essays nor proofs in private ownership.

(To be continued.)

Zumstein Europe Catalog

A Review

Zumstein Europa Katalog 1951—Published by Zumstein & Co., Rue du Marche 50, Bern, Switzerland; 1106 pages, cloth binding. Price Sw. Fr. 13.70 (\$3.50 in U. S. A. money) postpaid.

The 34th edition of this popular catalog is now available. Its text is confined to Europe, Offices Abroad and the former German Colonies; contains 1081 pages of listings and 21,000 price changes. Altho the text is in German, its 21,600 illustrations and clear arrangement make its use quite simple for those unfamiliar with that language. Essays and proofs are not included, but we look forward hopefully to a future publication of Volume 2 containing such.

We understand this catalog may be obtained from Jacob Habib, 1407 Sheridan Avenue, New York 56, New York, at the regular price of \$3.50.—G. W. C.

George B. Wray, Sanitary Fairs Specialist

In the issue of *Tudor City View*, New York, for February, 1951, is a 2-page article on "Sanitary Fairs" with an excellent photograph of our member George Wray, who is stated to be one of the first residents of Tudor City, and reference to his specialization in the Sanitary Fairs stamps and the demand for him by stamp clubs as a speaker on this subject. Our congratulations to George for the exhibition awards he has been receiving!

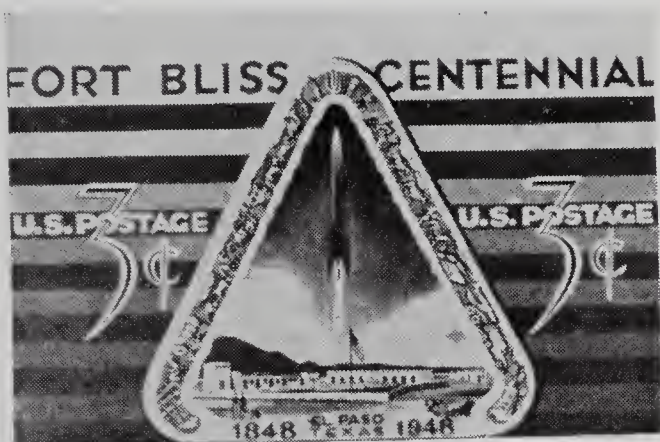
U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 29, page 31.)

Fort Bliss Centennial Issue

Three cents—Issued November 5, 1948



976E-A. Rejected Essay
Fort Bliss and Rocket in Flight



976E-B. Rejected Essay
Fort Bliss and Rocket in Flight



976E-C. Accepted Model
Fort Bliss and Rocket in Flight

Two Rejected Designs.

Designer—C. R. Chickering.

Engravers—Vignette, C. A. Brooks.

Border, lettering and numerals, A. W. Christensen.

Design Essayed August 30, 1948, to J. M. Donaldson, P.M.G.

Model Approved August 31, 1948, by J. M. Donaldson, P.M.G.

Die Proof Approved September 27, 1948, by J. M. Donaldson, P.M.G.

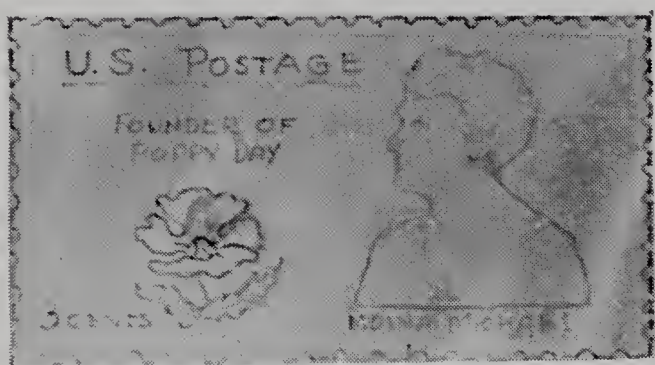
Source of Design

Photograph of triangular motif furnished by S. G. Somers, Exhibit Director, Washington Quartermaster Depot, Alexandria, Va. Photograph of the mountain from booklet entitled: "El Paso, Texas," published by the El Paso Sunland Club. Both submitted by the Post Office Department. Photograph of the Mission from book entitled: "This is

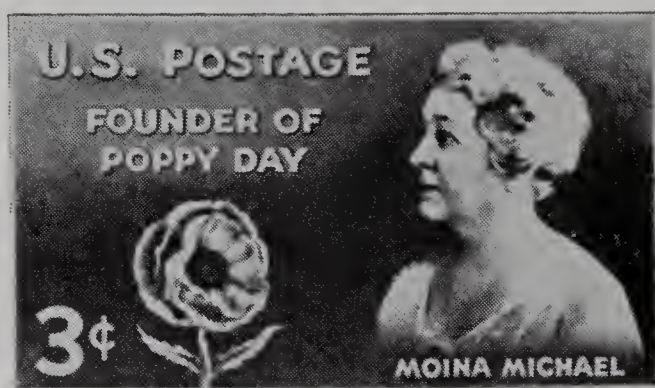
Texas—A Photographic Tour of the Greatest State,” by Michael Scully, obtained from the Enoch Pratt Free Library, Baltimore, Md.

Moina Michael Issue

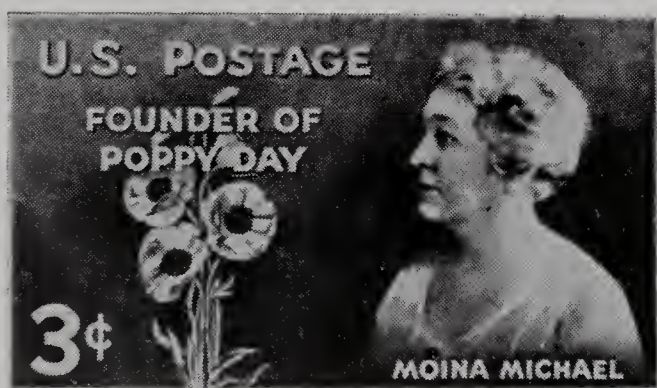
Three cents—Issued November 9, 1948



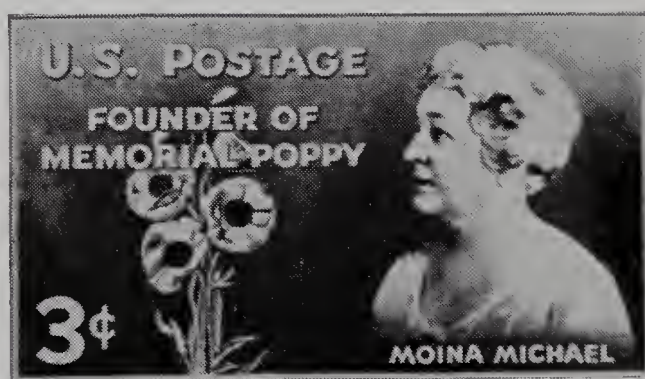
977E-A. Pencil Sketch
Moina Michael and Poppy



977E-B. Rejected Essay
Moina Michael and Poppy



977E-C. Rejected Essay
Moina Michael and Poppy Plant



977E-D. Accepted Model
Moina Michael and Poppy Plant

Three Rejected Designs.

Designer—Mae Michael.

Modeler—Victor S. McCloskey, Jr.

Engravers—Portrait and Vignette, C. A. Brooks.

Outline frame, lettering and numerals, E. A. Helmuth.

Design Essayed October 6, 1948, to J. M. Donaldson, P.M.G.

Model Approved October 7, 1948, by J. M. Donaldson, P.M.G.

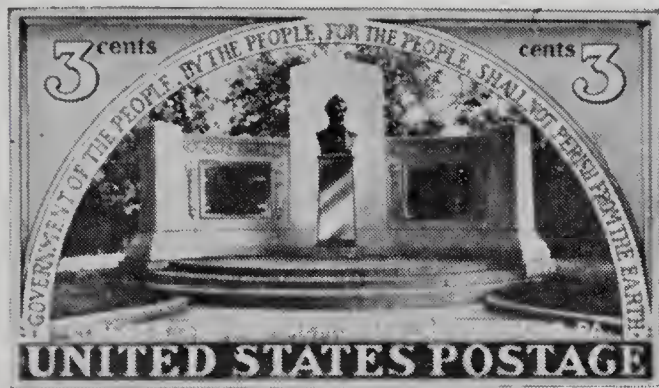
Die Proof Approved October 22, 1948, by Joseph J. Lawler, Acting P.M.G.

Source of Design

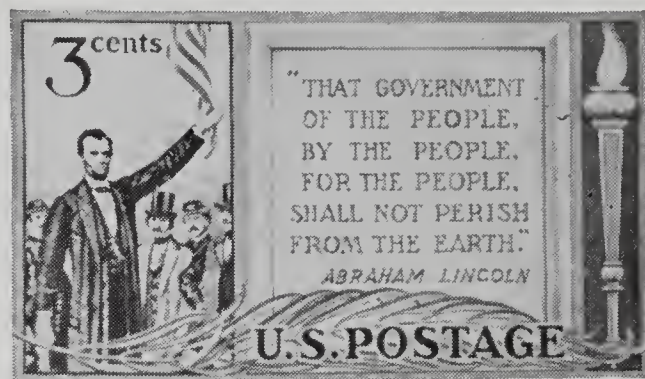
Pencil sketch prepared by Miss Mae Michael. Photograph of Moina Michael from the Year Book, American Legion, Dept. of Georgia, 1943-44. Photograph of poppy plant from “Standard Cyclopedia of Horticulture,” by L. H. Bailey, obtained from the Library of Congress, Washington, D. C.

Gettysburg Address Issue

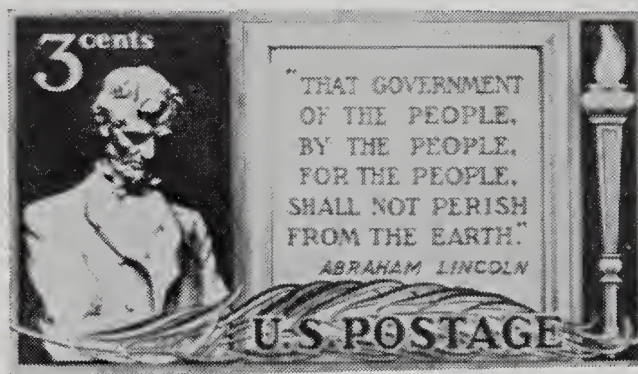
Three cents—Issued November 19, 1948



978E-A. Rejected Essay
Lincoln Speech Memorial, Gettysburg



978E-B. Rejected Essay
Abraham Lincoln and Quotation



978E-C. Accepted Model
Abraham Lincoln and Quotation from Gettysburg Address

Two Rejected Designs.

Designer—C. R. Chickering.

Engravers—Portrait, torch and palm branch, R. M. Bower.

Shaded border, lettering and numerals, A. W. Christensen.

Design Essayed September 7, 1948, to J. M. Donaldson, P.M.G.

Model Approved September 27, 1948, by J. M. Donaldson, P.M.G.

Die Proof Approved October 20, 1948, by J. M. Donaldson, P.M.G.

Source of Design

Photograph of statue of Abraham Lincoln by Daniel Chester French, located at Lincoln, Nebraska, obtained from the Philadelphia Library, Philadelphia, Pa.

American Turners Issue

Three cents—Issued November 20, 1948



979E-A. Accepted Model
Torch and Emblem of American Turners

No Rejected Designs.

Designer—Alvin R. Meissner.

Engravers—Vignette, A. W. Dintaman.

Frame, lettering and numerals, C. A. Smith.

Design Essayed June 30, 1948, to Joseph J. Lawler, Acting P.M.G.

Model Approved July 1, 1948, by Joseph J. Lawler, Acting P.M.G.

Die Proof Approved September 28, 1948, by J. M. Donaldson, P.M.G.

Source of Design

Original drawing by Alvin R. Meissner.

Joel Chandler Harris Issue

Three cents—Issued December 9, 1948



**980E-A. Accepted Model
Joel Chandler Harris**

No Rejected Designs.

Modeler—W. K. Shrage, from the Famous Americans Series, Authors Group—
design of 1940 by Wm. A. Roach.

Engravers—Portrait, R. M. Bower.

Frame, C. T. Arlt.

Lettering of name, J. S. Edmondson.

Lettering, "U. S. Postage" and numeral transferred from the original
Famous Americans Series, Authors Group, die to this die, originally en-
graved by Wm. R. Wills.

Design Essayed April 23, 1948, to J. M. Donaldson, P.M.G.

Model Approved May 14, 1948, by J. M. Donaldson, P.M.G.

Die Proof Approved July 20, 1948 by J. M. Donaldson, P.M.G.

Source of Design

Photograph of Harris by Miss Frances Johnston, Washington, D. C., furnished by
the Post Office Department.

(To be continued.)

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/I which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

Dominion of Canada Addenda

168E-A. 4 Cents.

- c. Small die essay design as 162 E-A on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 54 x 59mm initialed "P.J.V." in blue-black ink and "App 2 Aug 29" in lead pencil. (1 of each color known)
- | | |
|----------------------------------|-------|
| 21 j/0 v. deep o-y-yellow | 75.00 |
| 69 o/5 black (without notations) | 90.00 |

168P. 4 Cents.

- 2d. Small die proof on thick white glazed paper stamp size mounted on thick cardboard 130 x 140mm. On face of card in lower left is mss.

"PJV Approv. Jny 3/1930" (1 known)
21 j/0 v. deep o-y-yellow (N) 75.00

169E-A. 5 Cents.

- c. Small die essay design as 162E-A on thick white wove paper stamp size mounted on thick white cardboard 68 x 73mm. initialed "P.J.V." in blue pencil and "App-3Aug 29" in lead pencil. (1 of each color known)
- | | |
|----------------------------------|-------|
| 57 m/1 dim dusky v-b-violet | 75.00 |
| 69 o/5 black (without notations) | 90.00 |

169P. 5 Cents.

- 2c. Small die proof on thick white glazed paper stamp size mounted on thick cardboard 130 x 140mm. On face of card in lower left is

mss. "PJV / Approved Jny 3/
1930" (1 known)
53 k/3 dingy dark v-blue
(N) 75.00

170aE-A. 7 Cents.

- c. Small die essay design as 162E-A
on thick white wove paper stamp
size mounted on 21 g/2 dull v.
faint o-y-yellow thick cardboard 54
x 59mm. initialed "P.J.V." in blue
pencil and "App 2 Aug 29" in lead
pencil. (1 of each color known)
11 m/1 dim dusky orange
(brown) 90.00
69 o/5 black (without no-
tations) 100.00



Jan. 9, 1930. 170aE-B

170aE-B. 7 Cents.

- 2c. Small die essay of unissued value
on thick white glazed paper stamp
size mounted on thick cardboard
130 x 140mm. On face of card in
lower left is mss. "PJV / Ap-
proved Jny 9/ 1930" (1 known)
11 h/0 v. dusky orange
(brown) (N) 100.00

171E-A. 8 Cents.

- c. Small die essay design as 162E-A
on thick white wove paper stamp
size mounted on thick white card-
board 68 x 73mm. initialed "P.J.V."
in blue pencil and "App 3 Aug 29"
in lead pencil. (1 of each color
known)
45 m/3 dingy dusky b-g-blue 75.00
69 o/5 black (without no-
tations) 90.00

171P. 8 Cents.

- 2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.
On face of card in lower left is
mss. "PJV / Approved Jny 9/
1930" (1 known)
45 m/4 smoky dusky b-g-
blue (N) 75.00

173P. 10 Cents.

- 2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.

On face of card in lower left is
mss. "PJV / Approved Jny 9/
1930" (1 known)
31 m/2 dull dusky y-green
(N) 75.00

173E-A. 10 Cents.

- c. Small die essay design as 162E-A
on thick white wove paper stamp
size mounted on 21 g/2 dull v.
faint o-y-yellow thick cardboard 54
x 59mm. initialed "P.J.V." in blue
pencil and "21/6/29" in lead pen-
cil. (1 of each color known)
33 n/2 dull v. dusky g-y-
green 75.00
69 o/5 black (without no-
tations) 90.00

174E-A. 12 Cents.

Correct error 176E-A under illus-
tration in No. 9, p. 41.

- c. Small die essay on thick white wove
paper stamp size mounted on 21
g/2 dull v. faint o-y-yellow thick
cardboard 89 x 77mm. with tissue
paper cover on which is violet
handstamp "APPROVED" per "P.
J. Veniot July 25 1929" in lead
pencil. (1 of each color known)
71 m/5 gray-black 90.00

174P. 12 Cents.

- 2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 142 x 132mm.
On face of card in lower left is
mss. "PJV / Approved Jny 9/
1930" (1 known)
71 k/5 dark neutral gray
(N) 85.00



174aE

174aE. 13 Cents.

- 2c. Small die essay on white paper
stamp size mounted on very thick
cardboard 150 x 100mm. (1
known)
63 m/1 dim dusky r-violet —
In No. 9, p. 41 change caption
176E-A to 174E-A.

175E-A. 20 Cents.

Add in No. 9, p. 41.

- c. Small die essay on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 85 x 74mm. with "P.J.V." in blue pencil and "App 7 July 29" in lead pencil. (1 of each color known)
3 k/0 dark o-red 90.00

175P. 20 Cents.

- 2c. Small die proof on thick white glazed paper stamp size mounted on thick cardboard 142 x 132mm. On face of card in lower left is mss. "PJV / Approved Jny 9/1930" (1 known)
5 k/0 dark o-o-red (N) 85.00

176E-A. 50 Cents.

Add in No. 9, p. 41.

- c. Small die essay on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 85 x 74mm. with "P.J.V." in blue pencil and "App 25 July 29" in lead pencil. (1 of each color known)
45 m/3 dingy dusky b-g-blue 90.00

176P. 50 Cents.

- 2c. Small die proof on thick white wove glazed paper stamp size mounted on thick cardboard 142 x 132mm. On face of card in lower left is mss. "PJV / Approved Jny 9/1930" (1 known)
45 k/4 smoky dark b-g-blue (N) 85.00

177E-A. 1 Dollar.

Add in No. 9, p. 42.

- c. Small die essay on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard with "C.M./P.J.V." in blue-black ink and "App 23 May 23" (sic) in lead pencil. (2 known)
29 n/3 dingy v. dusky g-g-yellow 90.00

177P. 1 Dollar.

- 2c. Small die proof on thick white glazed paper stamp size mounted on thick cardboard 142 x 132mm. On face of card in lower left is mss. "PJV / Approved Jny 9/1930" (1 known)
29 m/4 smoky dusky g-g-yellow (N) 85.00

Aug. 17, 1931. Cartier Issue.**190P. 10 Cents.**

- 2c. Small die proof on thick white paper stamp size mounted on thick cardboard 130 x 140mm. On face of card in lower left is mss. "AS 17/8/31." On back of card is red oval hand stamp 51 x 31mm. containing "British Am. Bank Note

Co. Ltd. / Ottawa, Ont./ Aug. 17, 1931" (1 known)
29 m/3 dingy dusky g-g-yellow (N) 75.00

Imperial Conference Issue.**May 11, 1932.****192P. 3 Cents.**

See No. 17, p. 30.

- 2c. Small die proof on thick white paper stamp size mounted on thick cardboard 145 x 148mm. On face of card in lower left is mss. "AS 11 May 32/ DUPLICATE OF APPROVED PROOF" (1 known)
3 j/0 v. deep o-red (N) 85.00
2d. Small die proof on white paper stamp size mounted on very thick cardboard 145 x 100mm. (1 known)
1 i/0 deep red (N) 75.00

May 16, 1932.**193P. 5 Cents.**

- 2c. Small die proof on white paper stamp size mounted on very thick card 150 x 100mm. A double line pencil frame 60 x 65mm. is drawn on card. On bottom of card is dull violet hand stamp with double line border 39 x ?mm. "ASSISTANT/DEPUTY" In pencil is mss. "O.Kd E.P.V.C." and "16/5/32" (2 known)
48 m/1 dim v. dusky m. g-b-blue (N) 75.00

194P. 13 Cents.

- 2c. Small die proof on white paper stamp size mounted on very thick cardboard 145 x 100mm. A double line pencil frame 65 x 55mm. is drawn on card. In lead pencil on card is "27/5/32" (1 known)
33 m/1 dim dusky g-y-green (N) 85.00

King George V Issue.**September 16, 1932.****195P. 1 Cent.**

- 2c. Small die proof on white paper stamp size mounted on very thick cardboard 150 x 100mm. On back of card in pencil mss. "16/9/32." (2 known)
35 m/1 dim dusky green (N) 75.00

196P. 2 Cents.

- 2c. Small die proof on white paper stamp size mounted on very thick cardboard 150 x 100mm. On face of card in pencil mss. "12/9/32." (2 known)
17 m/3 dingy dusky y-y-orange (N) 75.00

1932.

197P. 3 Cents.

See No. 17, p. 30.

2c. Small die proof on thick white glazed paper stamp size mounted on thick cardboard 152 x 157mm. On face of card in lower left is mss. "7/9/32." (2 known)

3 j/0 v. deep o-red (N) 75.00

2d. Small die proof on white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow very thick cardboard 140 x 142mm. Notation on face of card in black ink "AS." and on back of card in red pencil "28/11/32". On white tracing paper fold over in lead pencil "2nd Die". (1 known)

3 j/0 v. deep o-red 75.00

198P. 4 Cents.

2c. Small die proof on thick white paper stamp size mounted on thick cardboard 152 x 157mm. On face of card in lower left is mss. "AS / 16/9/32" (2 known)

17 j/0 v. deep y-y-orange (N) 75.00

199P. 5 Cents.

2c. Small die proof on thick white paper stamp size mounted on thick cardboard 152 x 157mm. On face of card in lower left is mss. "AS / 16/9/32" (2 known)

45 k/4 smoky dark b-g-blue (N) 75.00

200P. 8 Cents.

2c. Small die proof on thick white paper stamp size mounted on thick cardboard 152 x 157mm. On face of card in lower left is mss. "AS / 16/9/32" (2 known)

11 j/0 v. deep orange (N) 75.00

201P. 13 Cents.

2c. Small die proof on thick white paper stamp size mounted on thick cardboard 187 x 172mm. On face of card in lower left is mss. "AS / 8/9/32" (1 known)

57 m/2 dull dusky v-b-violet 85.00

Postal Union Issue.

March 7, 1933.

See No. 17, p. 31.

202P. 5 Cents.

2c. Small die proof on thick white paper stamp size mounted on thick cardboard 185 x 165mm. On face

of card in lower left is red violet hand stamp "APPROVED / per AS / 7-3-1933," and "PROOF." On back of card is violet oval hand stamp 51 x 31mm. containing "British Am. Bank Note Co. Ltd. / OTTAWA-ONT. / MAR 7 1933" (1 known)

45 m/3 dingy dusky g-b-blue (N) 85.00

1933. S. S. Royal William.

204P. 5 Cents.

2c. Small die proof on thick white paper stamp size mounted on thick cardboard 190 x 170mm. On face of card in lower left is mss. "1 Aug. 33/ 2.P.G." On back of card is a 50 x 30mm. double line violet-red handstamp "British Am. Bank Note Co., Ltd./Ottawa,Ont./ JUL 17 1933" (2 known)

45 m/3 dingy dusky g-b-blue (N) 85.00

209E-B. 10 Cents.

Die No. 544.

Size of die sinkage 78 x 74mm.

1b. Large die essay with incomplete shading above shoulders of side figures. On white wove paper 84 x 77mm. gummed. (1 known)

29 k/2 dull dark g-g-yellow —

209P2c. Small die proof on white paper stamp size mounted on very thick cardboard 153 x 100mm. On face of card is drawn a double line pencil frame 65 x 53mm. and in pencil mss. "OK PNZ" (?) There is also a black double line framed handstamp "ASSISTANT DEPUTY / MAY 9, 1934" with blue-black ink "A.P.C." On back of card is the upper half of 50 x 30mm. double line oval violet-red handstamp "British Am. Bank Note Co. Ltd. / MAY 8 1934" (1 known)

29 k/2 dull dark g-g-yellow (N) —

March 12, 1935.

By Canada Bank Note Co., Ottawa.
Silver Jubilee Issue.

211P. 1 Cent.

See No. 17, p. 31. Add.

Size of die sinkage 75.5 x 81.5mm.

1a. Large die proof on India paper die sunk on card 126 x 100mm.

35 m/1 dim dusky green (N) —

212P. 2 Cents.

See No. 17, p. 31. Add.

Size of die sinkage 75.5 x 81mm.
Vignette engraved by E. T. Loizeaux.

1a. Large die proof on India paper die sunk on card 126 x 100mm.

7 m/1 dim dusky r-orange (N) —

Air Post.

Add in No. 9, p. 43.

By Canadian Bank Note Co., Ottawa.

1928.

C1P. 5 Cents.Size of die sinkage 102 x 88mm.
(4 known)

- 1a. Large die proof on India paper die sunk on cardboard 164 x 149mm. On face of one card in black ink "PJV" and in lead pencil "27 Aug 28". On back of card "34".
17 m/3 dingy dusky y-y-orange 150.00

1930.

C2E-A. 5 Cents.

Add in No. 11, p. 169.

- 2c. Small die essay on thick white wove paper stamp size mounted on 21 g/2 dull v. faint o-y-yellow thick cardboard 79 x 65mm. with "30 July 29" in blue-black ink with tissue paper cover on which is violet handstamp "APPROVED per" and "Z J.G. [?] 30 July 1929" in lead pencil. (1 known)
15 n/3 dingy v. dusky y-orange (brown) 150.00

Special Delivery.

Add in No. 9, p. 44.

By American Bank Note Co., Ottawa.

1898. See Journal No. 9, p. 44.

E1TC. 10 Cents.

Die No. F-126.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 56 x 50 mm. (1 known)
23 m/5 yellow-black 50.00

1922.

E2TC. 20 Cents.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 57 x 41mm. (1 known)
23 m/5 yellow-black 50.00

By Canadian Bank Note Co., Ottawa

1927.

E3TC1. 20 Cents.

Die X-G-177.

- aa. Trial color large die proof on India paper die sunk on card. (1 known)
35 m/1 dim dusky green 125.00
1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 39 x 53mm. (1 known)
23 m/5 yellow-black 50.00

Registration.

Add in No. 9, p. 44.

Add in No. 17, p. 36.

1875.

F1E-C. 2 Cents.

Old No. Q1Ec.

- 1b. Die essay on 5 h/0 m. deep o-o-red glazed surface old white wove paper stamp size.
69 o/5 black 50.00

F1P2. 2 Cents.

- b. Small die proof on white bond paper .003" thick about 48 x 20mm.
9 i/0 deep o-r-orange (N) 75.00

F2P2. 5 Cents.

- b. Small die proof on white bond paper .003" thick about 48 x 20mm.
37 k/0 dark g-b-green (N) 75.00

F3P2. 8 Cents.

- b. Small die proof on white bond paper .003" thick about 48 x 20mm.
45 m/1 dim dusky b-g-blue (N) 75.00

Postage Due

By American Bank Note Co., Ottawa.

1906-28.

J1TC. 1 Cent.

Die No. F-182.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow card .011" thick 44 x 43mm. (1 known)
23 m/5 yellow-black 40.00

J2TC. 2 Cents.

Die No. F-181.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow card .011" thick 44 x 43mm. (1 known)
23 m/5 yellow-black 40.00
Add in No. 9, p. 44.

By Canadian Bank Note Co., Ottawa.

1928.

J3TC. 4 Cents.

Die No. X-G-188.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow card .011" thick 44 x 43mm. (1 known)
23 m/5 yellow-black 40.00

J3P. 4 Cents.

Die No. X-G-188.

Size of die sinkage 76 x 67.5mm.

- 1a. Large die proof on India paper die sunk on card 147 x 138mm. On face of card in black ink "PJV" and in lead pencil "6" June 28". (1 known)
61 m/3 dingy dusky v-r-violet 75.00

J4TC. 5 Cents.

Die No. F-180.

- 1b. 1929? Trial color large die proof

on 21 g/2 dull v. faint o-y-yellow
card .011" thick 44 x 43mm. (1
known)

23 m/5 yellow-black 40.00

J5TC. 10 Cents.

Die No. X-G-189.

1b. 1929? Trial color large die proof
on 21 g/2 dull v. faint o-y-yellow
card .011" thick 44 x 43mm. (1
known)

23 m/5 yellow-black 40.00

J5P. 10 Cents.

Size of die sinkage 75 x 68.5mm.

1a. Large die proof on India paper die
sunk on card 147 x 138mm. On
face of card in black ink "PJV"
and in pencil "6 June 28". (1
known)

61 m/3 dingy dusky v-r-
violet 75.00

By British American Bank Note Co. Ltd.
1930-32.

J6P. 1 Cent.

2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.
On face of card in lower left is
mss. "PJV / App. Janu 3/1930"
(1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

J7P. 2 Cents.

2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.
On face of card in lower left is
mss. "PJV / App. Janu 3/1930"
(1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

J8P. 4 Cents.

2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.
On face of card in lower left is
mss. "PJV / App. Janu 3/1930"
(1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

J9P. 5 Cents.

2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.
On face of card in lower left is
mss. "PJV / App. Janu 3/1930"
(1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

J10P. 10 Cents.

2c. Small die proof on thick white
glazed paper stamp size mounted
on thick cardboard 130 x 140mm.
On face of card in lower left is
mss. "PJV / App. Janu 3/1930"
(1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

1933-34.

J12P. 2 Cents.

2c. Small die proof on thick white
paper stamp size mounted on thick
cardboard 138 x 130mm. On face
of card in lower left is mss. "LJG
/ 28/11/33." On back of card is
red oval hand stamp 51 x 31mm.
containing "British Am. Bank Note
Co. Ltd. / Ottawa, Ont. / Nov 28
1933" (1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

J13P. 4 Cents.

2c. Small die proof on thick white
paper stamp size mounted on thick
cardboard 138 x 130mm. On face
of card in lower left is mss. "LJG
/ 28/11/33." On back of card is
red oval hand stamp 51 x 31mm.
containing "British Am. Bank Note
Co. Ltd. / Ottawa, Ont. / Nov 28
1933" (1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

J14P. 10 Cents.

2c. Small die proof on thick white
paper stamp size mounted on thick
cardboard 138 x 130mm. On face
of card in lower left is mss. "LJG
/ 29/11/33." On back of card is
red oval hand stamp 51 x 31mm.
containing "British Am. Bank
Note Co. Ltd. / Ottawa, Ont. / Nov
29, 1933" (1 known)

65 k/4 smoky dark r-r-vio-
let (N) 50.00

War Tax

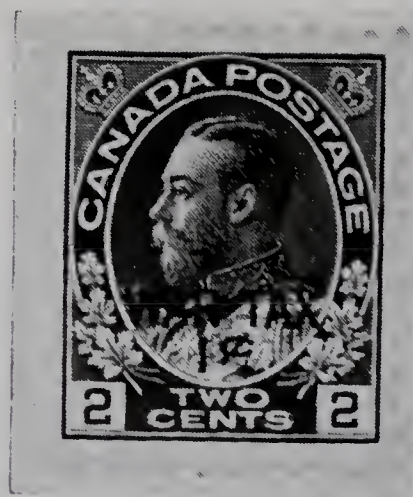
By American Bank Note Co., Ottawa.
1915.

MR1TC. 1 Cent.

Die No. O-G-66.

1b. 1929? Trial color large die proof
on 21 g/2 dull v. faint o-y-yellow
cardboard .011" thick 41 x 50mm.
(1 known)

23 m/5 yellow-black 50.00



1915.

MR2E-A

MR2E-A. 2 Cents.

6. Plate essay for overprint drawn in black ink on 1912 2c stamp. Stuck down on card 62 x 56mm. (probably unique)

1 i/0 deep red (N) —

MR2TC. 2 Cents.

Die No. O-G-67.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 41 x 50mm. (1 known)
23 m/5 yellow-black 50.00

MR2P. 2 Cents.

See No. 9, p. 44. Change.

Vignette engraved by Robert Savage in N. Y.

Size of die sinkage 61.5 x 65mm.

The two oblique lines under A of TAX and colorless oval under same are different from those on 1c die O-G-66.

1916.

MR3TC. 2 + 1 Cent—Die I.

Die No. O-G-100.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 41 x 50mm. (1 known)
23 m/5 yellow-black 50.00

MR4TC. 2 + 1 Cent—Die II.

Die No. O-G-106 1/2.

- 1b. 1929? Trial color large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 41 x 50mm. (1 known)
23 m/5 yellow-black 50.00

MR4P. 2 Cents.+1 Cent. Die I

5. Plate proof on stamp paper imperf. no gum. On marginal face of a block of 4 x 10 = 40 is violet oval handstamp 48 x 28 (?)mm. containing "POSTAGE STAMP BRANCH / SUPERINTENDENT / AUG 22 1916," and in ink mss. "Approved R.M.C. [Coulter]." Plate No. "OTTAWA—No. A 14." 15 n/1 dim v. dusky y-orange (brown) —

Official Seals

1875. In No. 9, p. 45 change 1879 to 1875.

Change OX1TC to OS2TC.

Change OX1P3 to OS2P3.

In No. 15, p. 210.

Change OX3Eb to OS1Ec.

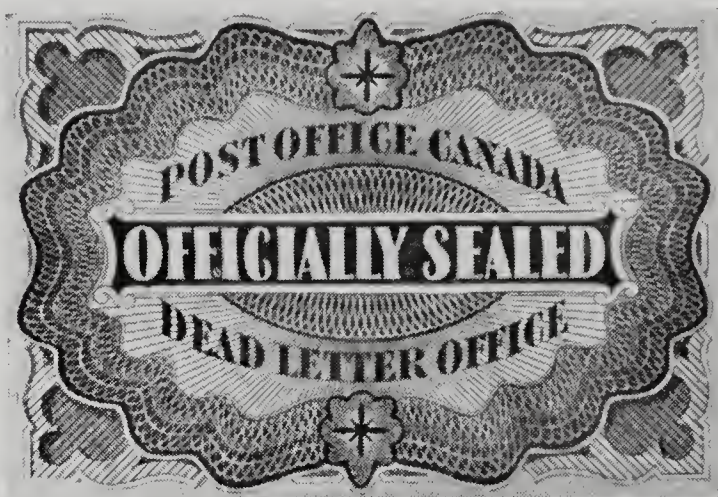
Change OX3TC to OS1TC.

1902. Change 1908 to 1902.

Change caption OX1-P to OS2 & 3P.

1913. Change OX2TC and OX2-P to OS4P.

Size of design 38.5 x 25mm.

**OS1Eb.**

Size of design 39 x 27mm.

- OS1E. Incomplete die essay. Shadows on frame corners missing.

- c. Small die essay on India paper about 40 x 28mm.

69 o/5 black 50.00

In No. 11, p. 167.

Change OX3P to OS1P.

By American Bank Note Co., Ottawa. 1902.

OS2P. Die No. O-11.

In Journal No. 9, p. 45 correct OX1P to OS2P.

- 1b. Large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 56 x 75mm. (1 known)
23 m/5 yellow-black 25.00

1907. Same design as OS2.

OS3P3. Plate proof on India paper.

69 o/5 black 7.50

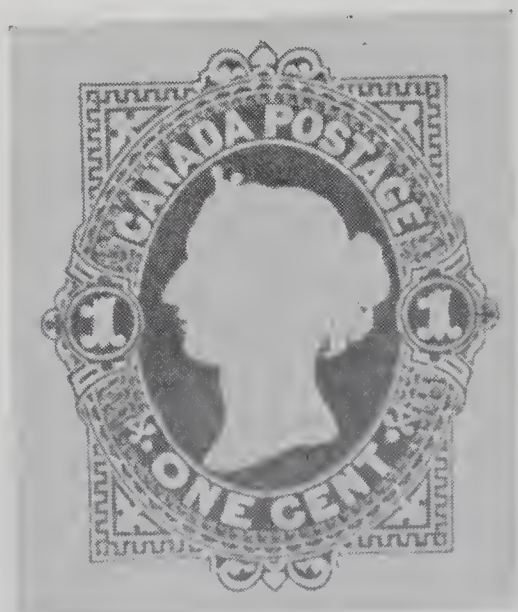
1913. In Journal No. 9, p. 45 correct OX2P to OS4P.

OS4TC. Die No. Canada G-O-32 and 210-F.

- 1b. Large die proof on 21 g/2 dull v. faint o-y-yellow cardboard .011" thick 58 x 49mm. (1 known)
23 m/5 yellow-black 20.00

Stamped Envelopes.

By American Bank Note Co., N. Y.



1877.

U1E.

U1E. 1 Cent.

- a. Embossed die essay on white diagonally laid paper envelope 139 x 80mm. with gummed flap. "Specimen" in manuscript.

1 h/1 dim m. deep red 25.00



April 25, 1904. U11P.

By De La Rue & Co., London.

U11P. 1 Cent.

Cameo engraving by Allan Wyon. Embossed large die proof on white bond paper .007" thick 102 x 127mm. with double line watermark "—isma" "—ON" "—T STREET". Autographed in black ink "Allan Wyon / 25th Apr: 1904." and in blue pencil "JVM". (1 known)

39 m/1 dim dusky b-green 50.00

U12P. 2 Cents.

Cameo engraving by Allan Wyon. Embossed large die proof on white bond paper .007" thick 102 x 127mm. with double line watermark as on U7P. Autographed in black ink "Allan Wyon/ 25th Apr: 1904." and in blue pencil "JVM". (1 known)

3 i/0 deep o-red 50.00

By British American Bank Note Co., Ltd.

See No. 17, p. 36. Add.

U52P. 2 Cents.

Same design as U51P.

- b. Typographed small die proof on glazed white paper cut close to design and mounted on thick cardboard 126 x 98mm. On bottom of card is written in ink "Die Proof for Stamped Envelopes/Authorized 29 Nov. 1932." On back of card is pencil mss. "Nov.28/32" (2 known)

21 l/3 dingy v. dark o-y-
yellow

Post Cards

In No. 24, p. 237 add.

1897. Same design as 67TC2a. See No. 15, p. 207

UX16TC. 1 Cent.

- 2a. Typographed trial color small die proof on transparent thin pelure handmade paper 33 x 38mm. imperf.

69 k/5 gloomy dark gray-black 50.00

Revenue

1865.

Bill Stamps



B33E-B.

Short horizontal lines inside frame.
Add in No. 19, p. 163.

B33E-B. 1 Dollar.

3. Plate essay of frame only on India paper.

5 i/0 deep o-o-red 35.00
5 i/0 block of 4 175.00

B35TC. 2 Dollars.

3. Trial color plate proof on India paper.

5 i/0 deep o-o-red frame
and 9 i/3 dingy
deep o-r-orange
vignette 15.00

B36TC. 3 Dollars.

3. Trial color plate proof on India paper.

5 i/0 deep o-o-red frame
and 47 m/1 dim
dusky g-b-blue
vignette 15.00
pair 35.00

48 n/1 dim v. dusky m.g-b-
blue frame and 69
o/5 black vignette 15.00
pair 35.00

(To be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

Harmer, Rooke & Co. Inc., New York Sale, October 3-6, 1950.

Reford Collection of Canada

1859	1c slate-black trial color small die proof on wove paper on card (Goodall)	14TC2g	64.00
	5c vermilion plate proof on India paper SPECIMEN in black, block of 4	15P3S-Ahb.	57.00
	5c black trial color plate proof on India paper, block of 4	15TC3	63.00
	12 1/2c red trial color small die proof on wove paper on card (Goodall)	18TC2g	60.00
1864	2c dull blue trial color small die proof on wove paper on card (Goodall)	20TC2g	67.50
	2c brown trial color small die proof on wove paper on card (Goodall)	20TC2g	67.50
	2c claret plate proof on India paper, block of 4	20P3	61.00
1888	20c carmine-rose trial color die proof on India paper	46TC2a	75.00
	50c red trial color large die proof on India paper	47TC1	70.00
	50c dull blue small die proof on India paper	47P2	62.50
1897	3c carmine plate proof on stamp paper imperf. block of 4	69P5	58.00
	6c brown plate proof on card, block of 4	71P4	50.00
1898	4c black small die essay (unissued value) on thin card	78aE-A	70.00
	15c black small die essay (unissued value) on thin card	83aE-A	77.50
	50c black small die essay (unissued value) on thin card	84aE-A	82.50
1903	1c to 50c black set of 7 die proofs on thin card	89-95TC1b	370.00
1912	1c to \$1 black set of 11 die proofs on thin card	104-122TC1b	400.00
	6c black (unissued value) die essay on thin card	112aE-A1b	80.00
1930	7c brown (unissued value) small die essay on wove paper stamp size on card	170E-A	82.50

Robson Lowe, Ltd., London Sale October 11, 1950

Reported by George W. Caldwell

Hong Kong

1902	\$1 black frame die impression on card marked "Before hardening" and dated "5 Sep 02"	70E	14.70
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New Brunswick

1860-63	2c deep green, 2c maroon, 5c orange, 10c orange, 12 1/2c blue and 17c black, plate proofs in pairs	5-8TC5,6-7P5	16.10
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St. Vincent

1861	1p black plate proof on wove paper	1TC5	21.00
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Harmer Rooke & Co., New York Sale, Oct. 17, 1950.

United States

1847	5c yellow brown large die proof on white wove paper	1P1r	85.00
	5c brown large die proof on white coarse horiz. laid paper	1PC1	60.00
	5c black trial color large die proof on thick proof paper	1TC1	52.50
	5c blue green trial color large die proof on India paper	1TC1	55.00
	10c black large die proof on white bond paper	2Pa1	85.00
1869	30c "Surrender of Burgoyne" plate essays, 3 colors	121E-Ck,o	17.50
	90c violet, orange-red, brown, blue, 4 plate essays	122E-Cc	26.00
1898	1c to \$2 set of 9 bicolor die sunk essays on India paper on card		
		285-293E-D	80.00
1901	1c to 10c set of large die proofs on cards	294-299P1	85.00

H. R. Harmer, Ltd., London Sale, November 6-7, 1950.

Stevenson Sale of Cape Triangulars

1853	1p black master die proof (Die I) on card with spacing dots and guide lines	1TC2	78.40
	4p black die proof (Die III) pair without "F" flaw as seen in die B	2TC2	154.00
	6p black die proof of early die; pair on card	STC1	182.00
	1s black die proof (Die V) pair on card; very early print	6TC2	112.00
	6p and 1s in various colors, 10 pairs of each value. These are from the Earl of Crawford collection with a note in his handwriting stating only three sets exist	5-6TC	896.00
	1s various "shades," value erased, 8 pairs (reprints)	6E	78.40
	6p carmine, brown and green, value erased, first two are Die A, the other die B (reprints)	5E	21.00
	1s purple, crimson, blue and green, value erased (reprints)	6E	26.46
	1s black plate proof, block of four	6TC	67.20
	Similar lot	1TC	35.00
	1p black plate essay pair with part of Die A and most of Die B unprinted	1E	18.20
	1c black plate proof, block of four	6TC	67.20
	1p dull rose plate proof pair with sideways watermark. These may have been definitely issued stamps	1P(?)	56.00
	Similar pair	1P(?)	58.80
	4p deep bright blue plate proof pair on bleuté paper	2P	50.40
	Similar in block of eight	2P	140.00

Woodblocks

1861	1p deep red, 4p dark blue, type Ia, reprints	7,9P	19.60
	Similar, but type II	7,9P	28.00
	Similar, type II used on pieces, latter with Ms. note "Guaranteed postally used reprints from Mr. Anderson, Sec. to P. M. G. (C. G. H.)"	7,9P	36.40
	4p dark blue type II pair	9P	19.60

Harmer, Rooke & Co., Inc., New York Sale, November 14-17, 1950.

Rear Admiral Frederic R. Harris Collection

Modena

1852	Eight values (eagle type) black on white trial color plate proofs. (17)		18.00
	Four values on various colored papers, trial color plate proofs	(9)	12.00
	5c black trial color plate proofs on white soft porous paper, first printing; complete sheet of 260	1TC	70.00

Romagna

1853	2b-20b black trial color plate proofs on pearl gray	3,4,5,8,9TC	5.00
	2b-20b various colors, trial color plate proofs	3(3),4,5,7(2),9TC	5.00

Sardinia

1861	1c newspaper stamp overprinted "SACCIO" (proof)	91P	4.00
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Tuscany

1851	4cr black trial color proof in block of four on toned wove paper with albino impression of block (probably plate sinkage meant here—Reviewer). Extremely rare piece	5TC	32.00
1851	1c-9cr 48 trial color plate proofs on wove paper	1-7TC	20.00

Two Sicilies—Naples

1858	Two essays, rejected "head" type; one gray, one green		10.00
	Five essays, rejected "Trinacria arms" type; 2gr in 3 different colors, 10gr and 20gr	1,5,6E	15.00
	Complete unprinted watermarked sheet		32.00
	1gr, 5gr on one sheet; ½ gr, 10gr, 20gr, 50gr on one sheet die proof of reprints	1,2,4-7P	7.00

Sicily

	Essay in orange, engraved by Porcasi, printed by Lacog machine		11.00
	Five essays, various colors		14.00
	Two essays, one in gray, one in blue; latter on thin gummed paper . .		10.00
1859	½ gr gray, ½ gr blue trial color plate proofs	10TC	15.00
	Similar with trial cancellations	10TC	14.00
	½ gr bright blue trial color plate proof (pair) thick paper	10TC	25.00
	Similar in deep black (pair)	10TC	23.00
	½ gr purple (2), ½ gr bistre trial color plate proofs	10TC	14.00
	½ gr six different colors, trial color plate proofs on thick paper. Mostly thinned	10TC	18.00

Vahan Mozian, Inc., Sale, New York, November 16 & 17, 1950.

Reported by Henry Gates

Canada

1851	3p orange trial color plate proof on India paper	1TC3	12.50
	3p black trial color plate proof on India paper, SPECIMEN in orange	1TC3S-Ahb	15.00
	6p orange trial color plate proof on India paper, vertical pair	2TC3	15.25
	6p neutral gray plate proof on India paper, SPECIMEN in orange	2TC3S-Avr	10.25
	12p black plate proof on India paper, SPECIMEN in red	3P3S-Avr	51.00
1855	10p orange trial color plate proof on India paper	7TC3	12.50
	10p rose sample color die proof on wove paper	7TC2b	14.00
1857	½p orange trial color plate proof on India paper	8TC3	9.50
	½p black trial color plate proof on India paper, SPECIMEN in red, horizontal pair	8TC3S-Avr	16.00
	7 ½p black trial color plate proof on India paper	9TC3	15.50
	7 ½p orange trial color plate proof on India paper	9TC3	11.00
	7 ½p black trial color plate proof on India paper, SPECIMEN in red, imprint at left	9TC3S-Avr	11.00
1859	1c rose plate proof on India paper	14P3	9.50
	5c black trial color plate proof on India paper	14TC3	16.00

	5c orange trial color plate proof on India paper	14TC3	12.50
	10c red-violet plate proof on India paper	16P3	11.50
	10c brown plate proof on India paper	18P3	11.00
	10c black-brown plate proof on India paper, SPECIMEN in red 16P3S-Avr		16.00
	10c black-brown plate proof on India paper, SPECIMEN in red, block of 4	16P3S-Bd	46.00
	12½c black trial color plate proof on India paper	18TC3	14.00
1859	12½c blue trial color plate proof on India paper	18TC3	11.00
	17c blue plate proof on India paper	19P3	13.50
	17c orange trial color plate proof on India paper	19TC3	13.00
1868	15c gray-violet plate proof on stamp paper imperf. o. g. block of 4 29P5		55.00
1870	3c carmine plate proof on stamp paper, imperf. o. g. horiz. pair	41P5	17.50
	8c blue-gray plate proof on stamp paper, imperf. o. g. block of 4	44P5	40.00
	10c brown-red plate proof on stamp paper, imperf. o. g. block of 4 45P5		40.00
	20c vermillion plate proof on stamp paper, imperf. o. g. block of 4 46P5		102.50
	50c deep blue plate proof on stamp paper, imperf. o. g. block of 4 47P5		102.50
1888	2c green plate essay on India paper with trial "Running Horse" obliteration imprint stamp of 3	45E-Ab	70.00
1897	\$2.00 purple Jubilee Issue plate proof on cardboard	64P4	9.00
	\$5.00 olive green Jubilee Issue plate proof on cardboard	65P4	9.50
	½c-10c Maple Leaf Issue complete plate proofs on cardboard 66P4-73P4		52.50
	8c orange plate proof on stamp paper, imperf. o. g. horiz. pair .	72P5	27.00
	10c brown-violet plate proof on stamp paper, imperf. o. g. horiz. pair 73P5		27.50
1898	2c carmine plate proof on stamp paper, imperf. horiz. pair	77P5	18.50
1903	1c green plate proof on stamp paper, imperf. block of 4	89P5	23.00
	5c blue on blue plate proof on stamp paper, imperf. horiz. pair .	91P5	42.00
1903	7c olive-bistre plate proof on stamp paper, imperf. horiz. pair .	92P5	24.00
	10c brown-lilac plate proof on stamp paper, imperf. horiz. pair	93P5	27.00
1912	20c olive-green plate proof on stamp paper, imperf. o. g. horiz. pair 119P5		33.00
1928	5c brown-olive airmail, plate proof on stamp paper, imperf. o. g. vert. pair	C1P5	55.00
1916	2c+1c brown War Tax Die 1, plate proof on stamp paper, imperf. pair MR4bP5		16.00
	2c+1c brown War Tax Die 1, plate proof on stamp paper, imperf. block of 4	MR4bP5	28.00
	2c brown Canada Receipt Die essay on India paper	R1E2	31.00

New Brunswick

1860	5c brown Connell plate essay on India paper, horiz. pair	11E3	42.50
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Harmer, Rooke & Co., Inc., New York Sale, November 29-30, 1950.

Reported by Henry Gates

Canada

1851	3p orange trial color plate proof on India paper, block of 4	1TC3	65.00
	12p "Scar" and 10c, violet brown die proof on bond paper 3TC2c & 16TC2c		200.00

Reported by Robert P. Womack

United States

1875	1847 Reproductions 5c and 10c 1903 small die proofs on original gray card	3-4P2	50.00
1869	1c to 90c set of 1903 small die proofs on original gray card album page	112-122P2	105.00
1893	1c to \$5 Columbian set of 1903 small die proofs on original gray card album pages	230-245P2	125.00

Slyvester Colby Inc. New York Sale, Nov. 30, 1950.**United States**

1847	5c brown large die proof on laid bond paper	1Pb1	60.00
	10c black large die proof on laid bond paper	2Pa1	80.00

Robson Lowe, Ltd., London Sale, December 6, 1950.

Reported by George W. Caldwell

Barbados

1873	(?) Britannia type reprinted die essays in red, ultramarine, carmine and blue-green on card; value tablets blank		10.50
1882	½p post card stamp die proof on white glazed card dated "3 May 82" and marked "After Hardening"		8.40
	1p wrapper stamp die proof on white glazed card dated "6 May 82" and marked "After Hardening"		7.70

Bermuda

1873	3p orange-buff plate proofs on thin white card, two blocks of four separated by gutter; each proof overprinted CANCELLED 5P4C		50.40
1879	½p black plate proof on white glazed card dated "14 Nov. 79" and marked "Before Hardening"	15TC4C	28.00

British Guiana

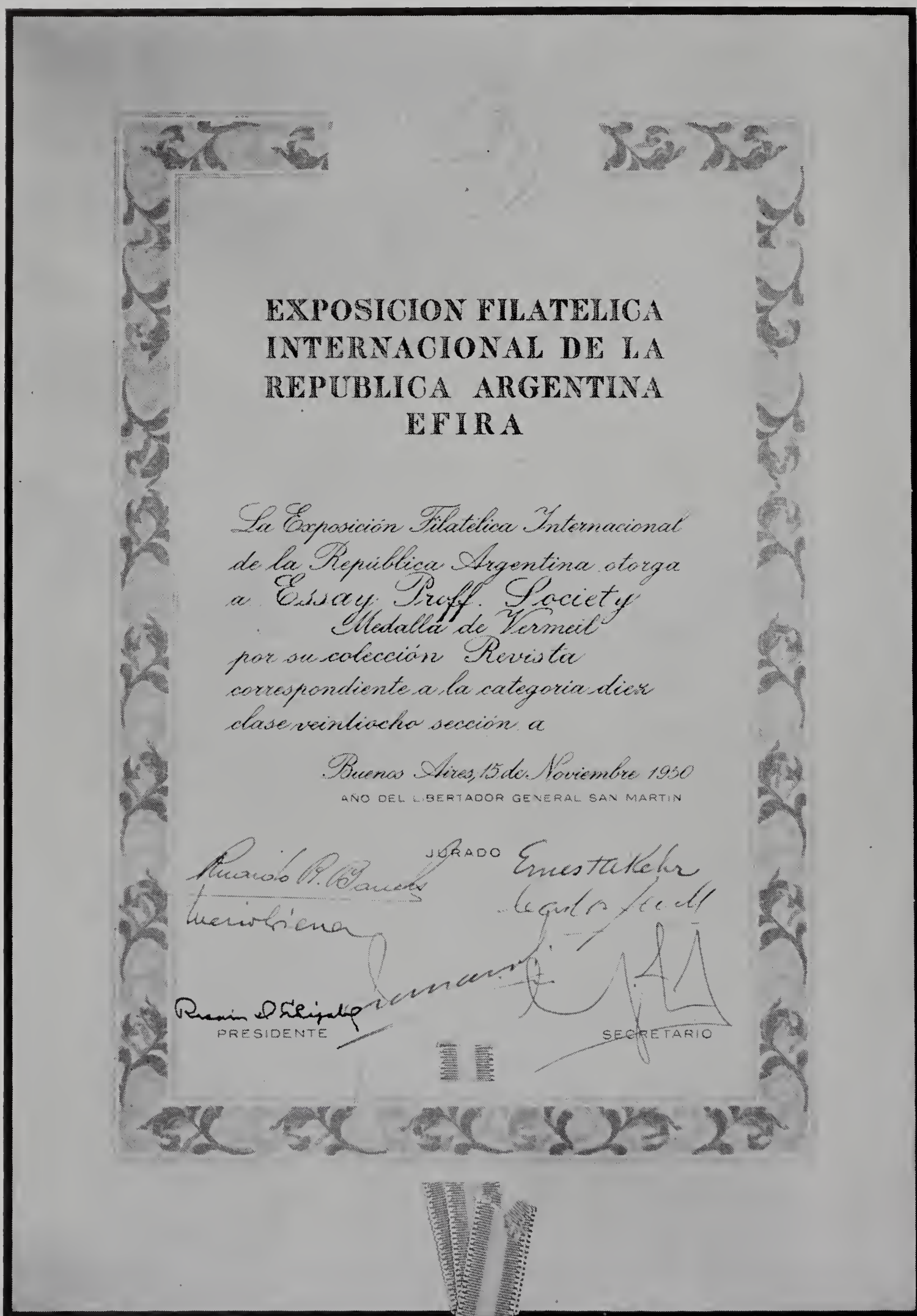
1875	Black die impression of unaccepted vignette for 1876 issue; white glazed card dated "Nov. 10, 1875"	72EA	10.50
	Black die impression of unaccepted frame on white glazed card; value tablet blank; dated "Dec. 13, 1875"	72EB	16.10
1876	12c pale violet plate proof in issued color on gummed watermarked paper	77P5	7.70
1885	2c black die proof on white glazed card dated "17 Sept. ('85?) and marked "Copper" in manuscript	108TC	14.70
1889	Black die impression, top and value tablets blank, dated "5 Apr. 89" and initialed "G. N."	130E	14.70

British Honduras

1872	3p black die proof on white glazed card dated "Aug. 1, 1872" and marked "Before Hardening"	5TC	17.64
1891	Black die impression on white card; top and value tablets blank	38E	28.00

Grenada

1885	(?) 1p mauve white & red original artist's drawing on hard buff paper; design similar to 16c Mauritius 1885-91. The sale catalog notes this is "obviously a De La Rue product"	20E	81.20
1892	Black die impression on white glazed paper; center blank; dated "25 Jan. 92" and marked "Before Hardening"	J301E	9.80



Highest Award (Silver-Gilt Medal) to a Society Magazine Given to The Essay Proof Journal at EFIRA, Buenos Aires, Argentina, 1950.

(For an account of this Exposition see JOURNAL No. 29, p. 53.)

Stamp & Bank Note Engravers of America

By CLARENCE W. BRAZER, D.Sc.

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This is a continuation of a long series of articles hitherto appearing in the *Collectors Club Philatelist*, some of which are still set in type and held by the printer. This continuation, for uniformity, is set in the same type, as it is contemplated that the series will be republished in book form when completed. See the announcement relating thereto in JOURNAL No. 24, October 1949, p. 210. —Editor.

BRITISH AMERICAN BANK NOTE CO.⁽¹⁾

In 1864 William Cumming Smillie began correspondence with an old Quebec boyhood friend William Marsden as to whether the time had arrived for Canada to sustain a bank note engraving firm. This led to personal intercourse with Sir Etienne Taché and further with Sir A. T. Galt, Minister of Finance. He was encouraged to believe he might safely count on the government work. All the correspondence was in the name of the British American Bank Note Co. Mr. Smillie then sold all his interest in the American Bank Note Co. of New York. He invited George Matthews of Montreal, owner of the Canada Patent Green Tint and until recently agent of the American Bank Note Company, to join him. He [made the mistake of also inviting] G. B. Burland, who had succeeded Mr. Matthews as agent of the American Bank Note Company, but Mr. Burland declined, as his agency had two more years to run. Deputy Rec. Gen. T. D. Harrington telegraphed Mr. Smillie of the acceptance by the Council of his company's application, and he moved to Canada.

After repeated visits to Quebec and Ottawa, William C. Smillie purchased the valuable property of Allan Gilmour, corner of Wellington and Kent Streets, Ottawa, and shipped all necessary machinery, which was admitted free of duty, to perform the government contract by the British American Bank Note Co.

Upon arrival in Ottawa, Mr. Smillie was met on the steps of the Russell House by Mr. Burland with a proposition to unite with him and Mr. Chamberlain in the formation of another new company. The government contract with the British American Bank Note Co. failed to materialize through the summer of 1866 during formation of the Confederation and moving the government to Ottawa. Sir George E. Cartier, the Attorney General and a leading member of the Council, invited Mr. Smillie to his office and informed him that they "must coalesce" with Mr. Chamberlain and Lowe, "who had chosen Mr. Burland as their associate, tho' still the agent of the A. B. N. Co., as giving them the prestige of being an engraver and in the business proposed to be undertaken by the Govt., tho' he had really no knowledge whatever, having never seen any branch of the work done, with the exception of printing." "Wearied out with long waiting and under heavy expenses, with all the men needful to fill the various departments of the business and no work to set them at, we yielded so far as to meet Burland and Chamberlain" in Montreal. It

⁽¹⁾Written from data contained in an 1887 affidavit by William Cumming Smillie, made available by courtesy of Mr. and Mrs. F. B. Smillie.

was agreed to part with half ownership of the British American Bank Note Co. to Burland, Lafracain & Co., while Chamberlain and Lowe's interest was represented by one or other of those gentlemen. Mr. Burland violently sundered his connection as agent for the American Bank Note Co. and was appointed manager (though residing at a distance). Wm. C. Smillie and Henry Earle not having made an early application for a charter of the British American Bank Note Co., Mr. Burland and his associates had obtained the charter in 1866 without the knowledge of Messrs. Smillie and Earle.

Mr. Burland held a lease on Matthews' Patent Green Tint considered then valuable, and they were allowed \$10,000 paid up stock for the use of the patent by the British American Bank Note Co. Mrs. Matthews, the widow, had received a royalty of \$2.50 on every 1000 impressions until Burland's lease expired, when he had a renewal privilege, but he then declared the royalty at an end, and also required the B. A. B. N. Co. to pay an additional \$4000 per year for its use.

In the meantime the company's business was moved to Montreal by special wish of Messrs. Burland and Lowe. The first work ordered by the government from the B. A. B. N. Co. was the printing of large numbers of impressions from a set of plates previously ordered engraved by the American Bank Note Co., known as Provincial Currency, and supplemented by a 25c fractional currency. The premises previously occupied by the A. B. N. Co. when Burland was its agent were occupied by the B. A. B. N. Co., who also bought all the bank note paper previously in use.

Disapproval of Mr. Burland's conduct of the business caused Wm. C. Smillie to withdraw from the company about 1881.⁽²⁾

THE CANADA BANK NOTE ENGRAVING AND PRINTING CO., LTD.⁽¹⁾

The organizer of this company was William Cumming Smillie, who until shortly before had been the original promoter, president and practical working manager of the British American Bank Note Co. of Montreal. On October 30, 1882, the Canada Bank Note Engraving and Printing Co. Ltd. was organized with 1000 shares of \$100 each, of which 25% was paid in for equipment to operate the first year. Premises were leased in the Toronto General Trusts Building, 27 and 29 Wellington Street East, in Toronto. On November 1, 1882, Edward Evans issued the quoted printed confidential circular (to banks, trust companies, etc.) of the new company from 169 St. James Street, Montreal.

In October 1882, Angelo Delnoce engraved some vignettes, and Peter Hall of New York engraved a letterhead for the company through the efforts of G. F. C. Smillie. Wm. Burt engraved some vignettes in New York and Whitely in New York was asked to make the transfer rolls. William G. Wellstood was then part time with the Hamilton Bank Note Co. under George Thurber, and was invited to go to the Canada Bank Note Co. Wm. C. Smillie continued to live in Poughkeepsie with occasional trips to Montreal, the company's head-

⁽²⁾For further data about the British American Bank Note Co. see the **Collectors Club Philatelist**, April, 1946, pp. 63 to 65, by this author.

THE CANADA
BANK NOTE ENGRAVING AND PRINTING CO.
169 ST. JAMES STREET,

Montreal, 1st Nov., 1882.

DEAR SIR:

Permit me to bring to your notice an enterprise that has recently commenced operations in Toronto under the above name, for the purpose of engraving Bank Notes, Bonds, Bills of Exchange, Certificates of Stock, and all kinds of bank and commercial engraving.

The Company is organized under the "Canada Joint Stock Companies' Act, 1877," and obtained its charter in September last.

The Stock consists of 1000 shares of \$100 each.

A lease has been taken of a part of those premises, Nos. 27 and 29 Wellington Street East, in the building occupied by the Toronto General Trusts Company. These premises were specially selected for the reason of their capability for the purposes of this Company, having *good light* for engraving on every side, and excellent fire-proof vaults for the safe-keeping of plates, dies, etc., a matter of great importance.

The projectors of this Company, Mr. W. C. Smillie and associates, have had a life-long experience in the specialty of bank-note engraving. Mr. Smillie was the original promoter of the only company pursuing this line of business in Canada, viz: The British American Bank Note Company, and has until recently been associated therewith as President or Vice-President, and for many years its practical working manager.

He has been actively engaged for the past year in securing the latest improved machinery and appliances for bank-note engraving and work of that class, the whole of which, completed, is now in the premises in working order. Engagements have been made with skilled experts of the highest talent and experience on this continent. These gentlemen are all holders of stock in the Company. It is obvious that with so experienced a staff, all the needed safe-guards for the security of the work entrusted to a Company of this kind are thoroughly understood and provided for. Hitherto this class of work has been monopolized by a Montreal company, which has been very profitable to its owners.

The very large number of new manufacturing and other corporations that have recently been organized—a large proportion in Ontario—warrants the belief that there is a sufficiently large volume of business to support a healthy competition, in which the experience of Mr. Smillie and his staff with all the latest known improvements in machinery, etc., gives the new Company every prospect of advantage.

In organizing in the Province of Ontario it has been had in view the prospect of securing the patronage of the Ontario and North-West Provinces, as well as the Dominion Government, by placing the bulk of the Stock in the hands of a limited few, whose local connections would be likely to influence provincial and corporate work.

Not more than twenty-five per cent. of the subscribed Stock will be required to secure the entire equipment of the Company, and to cover its expenditure for the next twelve months, and in all probability not more than an additional twenty-five per cent. will ever be called up.

Trusting that the foregoing statement, *which you will please regard as strictly confidential and for your personal consideration only*, will be sufficient to induce you to take a substantial interest in the Company, and awaiting the favour of a reply at your early convenience,

I am, dear Sir,

Your obedient servant,

EDWARD EVANS.

quarters. The personnel was of the minority political party and the business did not prosper.



Montreal, October 15th 1885.

The Canada Bank Note Company is fully equipped for the engraving and printing of Bank Notes, Bonds, Certificates, Bills of Exchange, Drafts and all other forms of steel plate work.

It is the interest of every Financial Institution in the Dominion to support this Company so as to establish a healthy and permanent competition in a field where a rival company has hitherto held a monopoly.

Lower prices and better work will be the result.

This result will not be obtained by taking advantage of any temporary reduction in prices which the establishment of the Canada Bank Note Company may lead the other company to make with a view to starving out the new concern.

But it will be achieved by giving a liberal share of patronage to the Canada Bank Note Company at moderately and permanently reduced rates which will allow the two companies to live.

We ask for a trial order and answer.

Yours respectfully,

The Canada Bank Note Engraving & Printing Company, Limited.

1885 Circular of the Company

On October 15, 1885, the company issued an engraved announcement from offices at 526 & 528 Craig St., Montreal. While this circular used the long name as the heading and signature, in the body of the text the company is referred to as the "Canada Bank Note Company." George E. Desbarats was then President, William C. Smillie, V. Pres., and G. H. H. Drechsel, Sec'y.-Treas. G. E. Desbarats had been a member of the firm of Burland-Desbarats Lithographic and Publishing Co. of Montreal.

The Canada Bank Note Company issued an illustrated Artotype Circular with beautiful photographs reproduced from a sensitive gelatin film on a basis of plate glass up to 12 x 17 inches. The sensitive plate was exposed to light under the negative and subsequently developed and hardened. By this patented

CANADA
Bank Note Engraving & Printing Co.
LIMITED

526 & 528 Craig St.

GEO. E. DESBARATS, Pres't.
WILLIAM C. SMILLIE, V. Pres't.
G. H. H. DRECHSEL, Sec'y.-Treas.

Montreal, October 15th, 1885.

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But it will be achieved by giving a liberal share of patronage to the Canada Bank Note Company at moderately and permanently reduced rates which will allow the two companies to live.

We ask for a trial order, and remain

Yours respectfully,

The Canada Bank Note Engraving & Printing Company, Limited.

process there could be produced a reversed artotype with printers ink on any kind of paper, silk or satin, with a dull or gloss finish more beautiful than present-day half-tones. They also called it chromo-lithography.

A confidential printed circular was also issued from Montreal in August, 1886. In the body of this text the company was also referred to as The Canada Bank Note Company. This short name was used for the lithographic department work.

CONFIDENTIAL

CANADA BANK NOTE ENGRAVING & PRINTING CO.
(LIMITED.)

GEO. E. DESBARATS, President.
W. C. SMILLIE, Vice-President.
HERMANN DRECHSEL, Secretary-Treasurer.

MONTREAL, AUGUST, 1886.

The Honorable

Ottawa.

Dear Sir,

In connection with the question of Dominion Currency, Bonds, Postage Stamps and Postal Cards, Inland Revenue and Customs Stamps, for the supplying of which our Company is anxious to secure the contract, we beg to request your kind consideration of the following points:—

THE CANADA BANK NOTE COMPANY, chartered in 1882, with a paid-up capital of \$100,000, is fully equipped with the most perfect and modern appliances to produce artistic and safe money documents.

It is in the strictest accordance with the protective policy of the Government, and with the enlightened views of its members regarding Art and Industry, to foster and support our Company, so as to secure a healthy and permanent competition in a field hitherto held as a monopoly, and to form a reliable basis for the increase of resident art talent in the country.

Our existence must produce, in the first place, a higher standard of art and a finer class of engraving, both of which are much needed in Canada; and in the second place, a reduction in the prices hitherto charged for Bank Note Engraving and Printing.

That the rival company has supplied the bulk of the bank notes and other money documents to the country in the past, is surely no reason for a continuance to them of the contract, especially if their work has been proved to be inferior.

That it has been poor is proved by the fact that a large number of notes engraved by them have been successfully counterfeited, for instance: Dominion of Canada \$1; Dominion of Canada \$2; Maritime Bank \$5; Maritime Bank \$10; Bank British North America \$5; Ontario Bank \$10; Banque Nationale \$10; Merchants Bank \$10; Canadian Bank of Commerce \$5; Canadian Bank of Commerce \$10. They have not, as bound by their contract, employed the highest style of art; the Dominion Notes being very inferior to similar work executed in the United States.

Should we be granted the contract, we intend to have the Dominion engraving equal to any in the world, and all the notes, etc., protected from forgery by a combination of the finest vignette work with plentiful and varied Geometric Lathe work executed on our premises, as well as by a generous use of microscopic and intricate cycloid and letter tints which defy the counterfeiter's skill.

By employing a permanent staff of Artists and Engravers of the highest attainments, we will add to the wealth of the country and avoid sending to the States, as our competitors have been doing, for the portraits and vignettes that may be required.

We have offered to take the contract at a reduction which would save twenty to thirty thousand dollars per annum to the Government; but if tendering by schedule, we will, in view of recent improvements in plate printing machinery, be prepared to show a still greater reduction in prices.

Should we be fortunate enough to secure the contract in a competition based on quality of work and moderation in prices, we are willing to move our head-quarters to Ottawa; but, should our competitors prevail, we still hope the Government will grant us the contract for Stamps and Postal Cards, following the example of the U. S. Govt., which though possessing an Engraving Bureau at Washington, has found it good policy to give out the Stamps, Post Cards, and Postal Notes to be printed by three distinct New York Companies.

Our very existence may depend on the action of the Government in this matter, as there is an *avowed* determination in the old Company to crush out all competition; and every means—fair and otherwise—is resorted to with that end in view.

The numerous forgeries alluded to show that the so-called "Patent Green" has been no barrier to the forgers; nor has it been any protection to the public, as forged bills are invariably detected by defects in engraving, printing, numbering, or paper; not by chemical tests of the ink. It has moreover been demonstrated that this ink can be removed, as can other inks. That it is of no practical use, is proved by the abstention from its use by the American Bank Note Companies, who are all acquainted with its properties, as well as by the United States Government on the National Currency. But if the Government wish us to use it, we can do so, as it is neither secret nor covered by patent.

We conclude by hoping that every Member of the Privy Council will favor to the utmost an honest, economic and artistic execution of the contract, and in the interests of art, progress, and competitive industry, will help THE CANADA BANK NOTE COMPANY to get a share, if we cannot have the whole, of the Government contract.

Yours very respectfully,

President.



Specimen Announcement of Canada Bank Note Engraving & Printing Co.

P.S.—Since printing the above, we have prepared a tender for the work embraced in the contract, and a complete schedule of prices, which we now forward with some samples of our work, and models for new Dominion Notes, to the Hon. Minister of Finance, with a request to place them before the Privy Council. The present contract expires in a few weeks, and we submit that any further delay would be prejudicial to public interests, as

well as detrimental to ours. We draw attention to the fact that last year's *increased* supply of Postage Stamps and Cards cost the Government some \$22,000 less than a *smaller* quantity in the previous year, the reduction being obviously the consequence of our entering the lists as competitors.

Changes in the Management

As early as 1885 Wm. C. Smillie tried to get his nephew G. F. C. Smillie to take shares in the C. B. N. E. & P. Co. to carry on the family name and the latter finally gave up his position with the American Bank Note Co. in New York and moved to Montreal on April 19, 1887. On May 20, 1887, George E. Desbarats resigned from the company and Wm. C. Smillie was elected President, with G. F. C. Smillie as Vice President, and G. H. Hermann Drechsel, Secretary-Treasurer, the latter two being joint managers. An engraved announcement was issued.

In 1888 negotiations for the sale of the company for \$50,000 were conducted with the George Bishop Engraving and Printing Co. of Montreal and with the British American Bank Note Co. G. F. C. Smillie returned to New York on March 7, 1888, to engrave for the Homer Lee Bank Note Co. Wm. C. Smillie probably then reorganized the Canada Bank Note Co. In 1891 they submitted a successful proposal for the Canada postage stamp contract with both engraved and lithographed essays. The sale of the company to the British American Bank Note Co. was then completed and the latter company thus secured the new postage stamp contract, and continued furnishing the previous "small cents" design stamps.⁽³⁾

BUREAU OF ENGRAVING & PRINTING⁽⁴⁾



Joachim C. Benzing

J. CLARENCE BENZING, JR.

Joachim Clarence Benzing (1880—living 1951), Letter, Portrait and Pictorial Engraver, was born in Ellicott City, Maryland, on November 19, 1880, the son

⁽³⁾For further data about the Canada Bank Note Co. see the *Collectors Club Philatelist*, April 1946, pp. 65, 66, by this author.

⁽⁴⁾The history of the Bureau of Engraving & Printing was published in the *Collectors Club Philatelist*, April, 1948.

of Joachim C. and Elizabeth Hyde Benzing. At the age of fourteen he began studying art under the instruction of George Morgan, Medalist to the U. S. Mint in Philadelphia, who guided his clay modelling, while attending Brown Preparatory School at night. He also practiced engraving under James Blakie of Scotland. In 1895 he was indentured for five years at \$1.00 per week, as an apprentice with the E. A. Wright Co. engravers in Philadelphia. He graduated in Art at Drexel Institute, night class, Philadelphia, in 1900. He then began engraving for the American Bank Note Co. at Philadelphia in 1900, and in 1905 for the Bureau of Engraving & Printing in Washington. In 1933 he was appointed Chief of the Engraving Division until he retired in August 1943. He is a landscape painter, a designer and engraver of book-plates, a student of philosophy and writes verse. Among his professional organizations are the Washington Society of Arts and the Landscape Club of Washington, D. C., the American Book Plate Society and American Society for Psychical Research.

He engraved the vignettes or lettering etc. for the following U. S. and Philippine postage stamps.

1908—4c, 5c, 13c, 50c, \$1, lettering	\$5 Postage Due, scrolls
1909—2c Lincoln, lettering and ribbons	1931—2c Yorktown, lettering
1912—1c Parcel Post Postage Due, lettering and frame	1932— $\frac{1}{2}$ c Washington, vignette
25c Parcel Post Postage Due, lettering and frame	1 $\frac{1}{2}$ c Washington, frame
1913—2c Panama-Pacific, lettering and frame	3c Washington, vignette
1919—5c Pilgrim, lettering and frame	4c Washington, vignette
1922— $\frac{1}{2}$ c, 1c, 1 $\frac{1}{2}$ c, 2c, 3c, 4c, 5c, 6c, 7c, 8c, 9c, 10c, 11c, 12c, 13c, 14c, 15c, 17c, 20c, 25c, 30c, 50c, \$1, \$2, lettering and frame	1933—1c Yosemite, vignette
1923—2c Harding, lettering and frame	3c Mount Rainier, vignette
1925—1c Lex.-Concord, ornaments	7c Acadia, vignette
2c Lex.-Concord, ornaments	1c Century of Progress, vignette
5c Minute Man, vignette	3c Century of Progress, vignette
2c Norse-American, lettering	3c Byrd Antarctic, vignette
1926—10c, 15c, 20c Air Mail, map and airplanes	5c Kosciuszko, vignette
1927—10c Lindbergh Air Mail, lettering	50c Graf-Zeppelin, vignette
1928—2c Aeronautics, vignette	1934—3c Mother's Day, vignette
1929—2c Edison, vignette	3c Maryland, vignette
1930—2c Charleston-Carolina, vignette	1935—3c Connecticut, vignette
65c Graf-Zeppelin, vignette	1936—3c Susan B. Anthony, frame
1.30 Graf-Zeppelin, vignette	<i>Philippines</i>
	1932—4c P. O. at Manila, vignette
	20c Rice Planting, vignette

He also engraved on the following U. S. 1935 Series Silver Certificates, \$1 Ornamental portion on the back
\$2 Monticello vignette
\$5 Lincoln Memorial vignette

John Eissler, Jr., Portrait and Pictorial Engraver (1873—living 1951), was born November 5, 1873 at Philadelphia, Pa., the son of John and Fredericka Eissler. He studied at the Spring Garden Institute and the School of Industrial Art in Philadelphia, where he won several prizes for life class drawings. In 1888 he began engraving with Charles H. Elliott Co. of Philadelphia, where he engraved until 1900. He then engraved for the Philadelphia plant of the



John Eissler

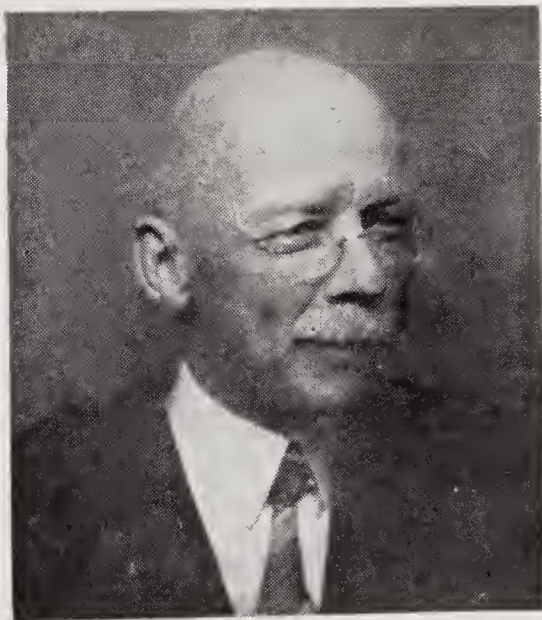
JOHN EISSLER, JR.

American Bank Note Co. for ten years. On September 5, 1911 he entered the Bureau of Engraving and Printing in Washington, D. C., resigned December 12, 1924, was reappointed February 17, 1925, and retired September 16, 1941. He engraved many large portraits of the Presidents and Cabinet Officers for the Bureau, also many cabinet size portraits of Senators, Representatives and Federal officials, also eagles and pictorial and ornamental work. His engraved portraits are exceptionally beautiful works of art and have the unusual roundness of the head that is lacking in many portraits. He was especially gifted in miniature engraving, as is evidenced by his portraits and vignettes on over 70 United States, and its Possessions, postage and revenue stamps, probably as many as any other engraver in a lifetime.

- | | |
|---|--|
| 1912—1c Pan.-Pacific Expo., Balboa | 17c Wilson |
| 1c Parcel Post, Post Office Clerk
(with M. W. Baldwin) | 15c Special Delivery |
| 2c Parcel Post, City Carrier | 1926—2c Sesqui Centennial Exposition |
| 1918—13c Franklin | 2c White Plains |
| 1922—1½c Hale | 1927—2c Burgoyne |
| 3c Lincoln, reengraved | 1929—2c Sullivan |
| 5c Roosevelt | 1930—1½c Harding |
| 6c Garfield | 4c Taft |
| 8c Grant | 2c Braddock's Field |
| 9c Jefferson, worked over a
transfer | 1931—2c Pulaski |
| 10c Monroe, worked over a
transfer | 2c Red Cross |
| 11c Hayes | 2c Yorktown - Rochambeau,
Washington & DeGrasse |
| 12c Cleveland | 1932—1c Washington Bi-Centennial |
| \$5 America | 2c Washington Bi-Centennial |
| 1923—24c Air Mail, Aeroplane | 5c Washington Bi-Centennial |
| 1925—13c Harrison | 2c Olympic Winter Games |
| | 2c Olympic Summer Games |
| | Essay |

3c Olympic Summer Games	5c Monroe
2c Arbor Day	12c Taylor
2c Washington	1939—3c Washington Inauguration
3c Washington	1940—5c Alcott
3c Penn	3c Lowell
3c Webster	2c Long
3c Oglethorpe	5c MacDowell
1933—3c Century of Progress	3c McCormick
1934—16c Air Mail Special Delivery	50c Revenue, Duane
1936—2c Army, Jackson and Scott	10c Class A Cigars, Clay
4c Army, Jackson	<i>Canal Zone</i>
2c Navy, Decatur and Macdonough	1931-46—5c, 6c, 10c, 15c, 20c, 30c, 40c, \$1 Air Mail
4c Navy, Sampson, Dewey and Schley	<i>Philippines</i>
1937—3c Signing of the Constitution	1932—18c Vernal Falls, California
3c Puerto Rico	1935—2c Rizal
1938 1½c Franklin	4c Woman and Carabao
	1936—2c Quezon

He engraved the portraits on large U. S. banknotes, \$50 Grant, \$100 Franklin, \$500 McKinley, and for the small 1920 Federal Reserve \$1000 note, Cleveland. Also 1929 Philippines 10 pesos Washington (designed by C. A. Huston).



Edward M. Weeks

EDWARD M. WEEKS

Edward Mitchell Weeks, L.L.B.—Letter and Script Engraver (1866—living 1951), was born in Riverside, N. J. on August 20, 1866, the son of Caroline B. and Robert M. Weeks. On June 12, 1889, he married Mary Dexter Walcott, who died October 24, 1932. He remarried April 2, 1940 Thekla C. Fundenberg of Oakland, Md. and Washington, D. C. Mr. Weeks became an Art Student at the Spring Garden Institute and attended the Pennsylvania Museum and School of Industrial Art in Philadelphia and the Corcoran Art School in Washington, D. C. He was apprenticed as a script letter engraver to Bailey, Banks & Biddle of Philadelphia on May 1, 1882, and in 1887 engraved for John Wanamaker's Stationery Dept. From 1887 to 1889 he engraved for Samuel Ward

Co. in Boston, and in 1891 for Dempsey & Carroll in New York. From 1890 to 1900 he was a square letter engraver in the Philadelphia office of the American Bank Note Co.

On June 4, 1900 he was appointed to the Bureau of Engraving & Printing, and studied law after office hours. Graduating from the Law School of George Washington University in 1907, he became a Member of the Bar of the District of Columbia, and was interested in Patent work for several years. He was appointed Foreman of Letter Engravers in 1925 and Assistant Superintendent of the Engraving Division in 1932. In 1935 he became Superintendent until Sept. 23, 1935, when he resigned, preferring to return to engraving, and was retired on Feb. 28, 1940. He has since written a book on Analytical Lettering illustrating a method of spacing. Mr. Weeks is also an expert chess player, and is a member of the Collectors Club.

His masterpiece, on which steel plate he engraved on and off at the Bureau for three years and completed in 1939, is an exact facsimile of the original Declaration of Independence.

In 1909 he designed and made the ink and wash drawing for the frame of the 2c Hudson-Fulton stamp (372E-B.)

Among the U. S. postage stamps on which he engraved the frames and lettering are the following:—

1902—3c	10c Special Delivery
1912—12c, 20c	1923—8c, 16c Air Mail
1917—10c Special Delivery	1925—1c, 2c, 5c Lexington-Concord,
1918—24c Air Mail	5c Norse
1919—1c, 2c, 5c Pilgrim	1/2c Postage Due
1922—1/2c, 1 1/2, 4c, 12c, 20c, \$5,	1931—15c Special Delivery

Mr. Weeks did not engrave from Nov. 1925 to Sept. 1935.

1936—3c, 5c Army	1939—3c New York World's Fair en-
2c Navy	tire design
1937—5c Virginia Dare	Revenue stamps, 5c Snuff strip stamp;
	Tobacco Stamps, etc.

He also designed the model for the back of the 1935 \$1 Silver Certificate.

(To be continued.)

A Catalog of Sports Stamps

Review

We have received for review a copy of "Catalogo Sport," edited and published by G. Landmans, Milan, Italy. This is something new: a fully illustrated and priced catalog of all the sports stamps of the world, with listings and descriptions in four languages, Italian, French, English and German. It is an attractively bound volume in colored board covers, 297 pages about 5 1/2 by 8 3/4 inches, printed on a fine grade of smooth book paper, with clear illustrations of every stamp. Topical collecting has been growing tremendously throughout the world, several Topical societies having recently been organized, and this catalog should be of great interest and help to those collecting stamps relating to sports.

The agent for the Americas is D. F. Bolaffi, 551 Fifth Avenue, New York 17, N. Y. (Price not stated on the copy sent for review.) —J. B.

Editorship Fund

A Communication From President Hennan

April 21, 1951

To the Membership:

The response to the appeal made last December by Tom Morris for contributions to the Editorship Fund has been indeed gratifying. To the members who were able to participate in such contributions to insure the continuation of the publication of the JOURNAL, the members of the Board and myself desire to extend our grateful thanks.

Clarence Hennan, M. D.

U. S. Freedom Stamp Wins Popular Vote

In a poll of its readers conducted by *Linn's Weekly Stamp News*, reported in the issue of January 8, 1951, the Freedom stamp was selected as the most attractive of the commemorative stamps issued by the United States in 1950, from the standpoints of color, design and engraving. The remaining stamps of the Capital Sesquicentennial series of four won the next three places. These were all designed by artists of the Bureau of Engraving and Printing, and it is observed by *Linn's* that "In no case did they have to make the best of an amateur design foisted on them by some enthusiastic commemorative stamp committee."

Reports of Chapter Meetings

New York Chapter No. 1

MAX E. ESTERNAUX, *Chairman*

ROBERT P. WOMACK, *Secretary*

Meeting of Wednesday, January 24, 1951, at the Collector's Club, 22 East 35 Street, New York. Present:—Altmann, Blanchard, Brazer, Brooks, Colket, Esternaux, Fernald, Gros, Holton, Hopping, Minuse, Rasmussen, Womack.

This meeting was one of our semi-annual "open house" showings, at which the members brought items of interest from their own collections for display and comment.

The first to show was Sol Altmann, with his collection of essays and proofs of the United States special delivery and commemoratives of the late 19th and early 20th century. Noted were small die and large die proofs of the Trans-Mississippi and the Pan-American issues.

Charles Brookes then showed his collection of 19th Century United States stamps, plate proofs and die essays. He displayed to excellent advantage how proofs can add beauty and completeness to a collection at a relatively low cost. All of the stamps and proofs were in superb condition.

Gordon Colket showed, for the first time publicly, his discovery that the large eagle on the American Letter Mail local stamp, No. 5L2, had been used previously on a bank note produced by W. L. Ormsby. Also, for the first time, the discovery of an identity between the vignettes on the Letter Express local stamps Nos. 96L1 and 96L4 and vignettes on two checks, not identified as to date or maker. It is expected that the story of these two finds will be written up in the JOURNAL at an early date.

Dr. Brazer showed a complete set of stamp plate proofs on card, in original envelopes, of 174 pieces obtained from a descendant of Grover Cleveland. These were all one emission of proofs, probably that of 1885.

Dr. Blanchard showed a fine lot of bank notes and proofs of same, including an identity between the vignettes on several notes and the vignette of the American Letter Mail local stamp No. 5L1. He displayed some early Colonial notes with the signatures of some signers of the Declaration of Independence, and had them mounted with photographs of the signers.

Bob Holton presented some pages from his collection showing usage of similar and identical vignettes on stamps and bank notes.

Max Esternaux showed a complete set of die proofs, trial color die proofs and plate proofs of a Monaco air mail issue.

Meeting of February 14, 1951. Present: Altmann, Blanchard, Mr. and Mrs. Brazer, Brooks, Colket, Esternaux, Fernald, Finkelburg, Gros, Higgins, Hopping, Minuse, Morris, Queyroy, Rasmussen, Singmaster, Smeltzer, Womack.

Our feature speaker was Mr. J. A. Singmaster, who showed his fine collection of United States Departmental stamps, fancy cancels, small die proofs, plate proofs on India paper, plate proofs on cardboard (the 5 printings with original envelopes), Atlanta trial colors on card, and specimen overprints. The stamps and proofs were evidently chosen for their immaculate condition.

Dr. Brazer next showed and discussed his reference collection of United States Franklin carrier essays and proofs, including a trial color large die proof in black, the only one known in private ownership. Shernikow die essays and large blocks of the card proofs and stamp reprints were shown. He also showed several large specimen sheets on India paper of stock dies of Fairman, Draper, Underwood & Co., circa 1824, 1830 and later.

Julian Gros showed five \$200 Revenue essays in bicolor, one on India paper and four on bond paper.

Meeting of Wednesday, March 14, 1951. Members present:—Altmann, Dr. and Mrs. Brazer, Brooks, Colket, Esternaux, Fernald, Langsam, Minuse, Womack; visitors:—Lawrence Ascher and Robert Singer of the Collectors Club.

The meeting was opened by Julian Gros who displayed his fine collection of essays, proofs and stamps of the United States issue of 1861. Featured were the essays made by adding numerals to the designs of the issue of 1951, with originals cut to shape and Schernikow reprints. Also shown were trial color proofs of the one cent 1861 on several patent papers, and a set of small die proofs printed in 1915, of which only four complete sets are known.

Murray Langsam showed a complete set of progress trial color proofs of the five cent Ashmun stamp designed by Syzk for the Republic of Liberia. This was printed in eight colors, and the proofs shown each had one color added to the ones already printed, thus showing a cumulative effect from a print in one color through the final print in all eight colors.

Tulsa Chapter No. 5

GLENN R. V. GRIFFITH, *Chairman*

HAZEL COOMBS, *Secretary*

March 2, 1951, the 16th regular quarterly meeting, 8:00 P. M., at the home of Constance Eirich, 3159 South Madison, Tulsa, Oklahoma. The following members were present: Glenn R. V. Griffith, Constance Eirich, G. C. Nordstrom, Hazel Coombs. Guests included Mr. D. O. Barrett, Mrs. Glenn R. V. Griffith, Miss Ruth Douglass and Mrs. Maude Wendt.

It was the unanimous choice of the members that hereafter the meetings commence at 8:00 P. M. rather than 7:30 P. M.

Minutes of the meeting of December 3, 1950, were read and approved. Mr. and Mrs. Griffith issued an invitation to the group to meet at their home for the regular June 1951 meeting.

As several of our members are coin collectors we customarily arrange at least one program each year around coin exhibits. For this meeting we selected the U. S. Commemorative half dollars for examination and discussion. Miss Coombs showed the 15 commemoratives from her collection that she had found most interesting, viewed from the real beauty of the coin and the historical interest attached to the issue. The coins were encased in transparent envelopes stapled to 3¼x5½ inch cards with data attached to each item. With this method the obverse and reverse sides may be readily viewed without handling the coin.

In addition to the coins for examination and comment, Mr. Griffith provided us with a fine offering of obsolete State Bank Notes that were available for purchase, and different members added several to their collections.

Our hostess served refreshments and the meeting adjourned at 10:00 P. M.

Society Official Business

Meeting of Board of Directors, Feb. 14, 1951

Vice-President Smeltzer called the meeting to order at 5:14 p. m., Wednesday, February 14, 1951, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Britt, Gros, Morris, Rich, and Smeltzer; with proxies from Messrs. Caldwell, Hennan, Mandos and Sissons. On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of December 13, 1950, were read and on motion duly carried, accepted.

Arising out of the minutes, the question of continuation of the JOURNAL, especially as to personnel to handle it, was extensively discussed. Dr. Blanchard agreed to continue as Managing Editor for the present.

A motion was made and unanimously carried (Dr. Blanchard not voting): That the Board of Directors is under deep obligation to Dr. Blanchard for his efforts in our behalf.

The treasurer presented his report for the period July 1, 1950 to Jan. 31, 1951, as attached to the file copy of these minutes. This report showed cash in bank \$2819.63, of which \$1809.10 belonged to the JOURNAL account. On motion duly carried, the Treasurer's report was accepted.

The Secretary presented applications Nos. 701 through 704, which were all, on motion duly carried, accepted. Resignations of Messrs. Ahrens (627) and C. F. Moyer (495) were accepted on motion duly carried. Without motion it was agreed that Mr. N. F. Scott (367) be no longer carried on the rolls as he had not paid dues for the past year.

Editor Brazer asked to be excused from making a report as the information was not yet complete on the last number of the JOURNAL. This matter was therefore laid over by general consent to the next meeting of the Board.

Mr. Morris presented a report on the "Society Saves," the members who had responded to his appeal to meet the mounting expenses of the JOURNAL by direct gifts. This report, on motion duly carried, was received with thanks to Mr. Morris for his able work and untiring efforts.

At 6.35 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder*

Secretary's Report

By JULIAN BLANCHARD, *Secretary*,
1 Sheridan Square, New York 14, N. Y.

Members Admitted

No.	
698	Canman, Richard, 2150 Lincoln Park West, Chicago 14, Ill. (China and Asiatic Countries.)
699	Czukrasz, Albert, 2118-36 St., Astoria 5, N. Y. (U. S.)
700	Bakwin, Edward, 132 East 71 St., New York 21, N. Y. (No specialty stated.)
701	Baldwin, Charles H., 1118 Howard St., Schenectady 3, N. Y. (Expositions. British Postal History.)
702	Routhier, Romeo, Champagne St., Laconia, N. H. (Guatemala.)
703	Richardson, Edward A., 217 Columbia St., Ithaca, N. Y. (Canada.)

Applications for Membership Received

704	Bridgman, Charles F., Washington Road, Pittsford, N. Y. (Argentina.) By J. Blanchard.
705	Newmann, Paulette, 575 Riverside Drive, New York 31, N. Y. Essays and Proofs of France; Dealer.) By J. Blanchard.
706	Loflin, William G., Jr., P. O. Box 1482, Salisbury, N. C. (U. S. Postage.) By C. W. Brazer.
707	Cooperman, Arnold D., M. D., P. O. Drawer 6, Blanchard, Okla. (U. S.) By C. W. Brazer.
708	Brett, George W., 1005 E. 60 St., Chicago 37, Ill. (Canal Zone.) By C. W. Brazer.
709	Bradley, Owen, 146 Sherbrooke St., Winnipeg, Manitoba, Canada. (Canada, Postage and Revenues.) By C. W. Brazer.
710	Ford, John J., Jr., Island Trees, Hicksville, New York. (Obsolete Bank Notes.) By J. Blanchard.
711	Sinclair, Carroll T., 7051 Penn Ave., Pittsburgh 8, Pa. (Specialty not stated.) By C. W. Brazer.
712	Licht, Lawrence C., 19 Knickerbocker Road, Englewood, New Jersey. (U. S.) By C. W. Brazer.

Deceased

246	Arnold, Abraham S., April 17, 1951.
5C	Sisson, Vinton E., March 18, 1951.

Resignations Accepted

627	Ahrens, Robert H., Jr.
495	Moyer, C. F.

Dropped for Nonpayment of Dues

367	Scott, Nelson F.
-----	------------------

Changes in Membership List

Change of Address:

302	Adams, Milton A., from Bellmore, L. I., N. Y., to 542 W. Hazel Ave., Orlando, Fla.
116	Bruns, Franklin R., Jr., from New York to Smithsonian Institution, Washington 25, D. C.
79H	Clark, Hugh M., to Casa Manana, La Jolla, Calif.
306	Cobb, Harold G., from Richmond, Va., to V. A. Hospital, Perry Point, Md.
170	Fifield, Edson J., from New York to 1712 N. Ocean Blvd., Pompano Beach, Fla.
582	Fisher, Mrs. Edith M., from Montvale, N. J., to Western Stamp Collector, Albany, Oregon.
287	Flanders, E. A., from Boston, Mass., to 34 Broad St., Lynn, Mass.
414	Florey, Major Theodore C., to 808 N. Sherwood Drive, Beloit, Wis. (Title also changed from Captain to Major.)

Enumeration of Membership

Members reported in Journal No. 29	405
Gains	6
Losses	5
Net Membership March 31, 1951	406

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Essays

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As above, but 3 val. cpl. imperf. \$ 9.00

Germany, 1924, New York Flight,
6 val. cpl. perf. design by A.
Landgraf \$19.50

Germany, 1922, Industrial Exhibi-
tion, 21 values, cpl. design by
Prof. Ehmke. \$55.00

The Zeppelin Essays listed above were for the proposed respective flight issues, but due to lack of time, no special stamps could be produced.

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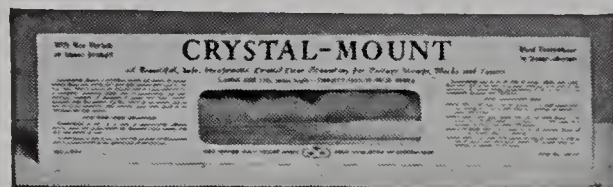
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Clients who wish to make an appointment should airmail the London Office immediately in order to contact Robson Lowe before he leaves London on April 25th.

For the benefit of local philatelists the scheduled itinerary is as follows:

Arrive	City	Hotel	Depart
May 5th.—	PHILADELPHIA	JOHN BARTRAM	May 7th. 2 p.m.
7th. 4 p.m.	BALTIMORE	LORD BALTIMORE	8th. 10 a.m.
8th. 11 a.m.	WASHINGTON	WILLARD	9th. 5.30 p.m.
10th. 8.30 a.m.	CHICAGO	DRAKE	11th. 11 p.m.
12th. 7 p.m.	DETROIT	STATLER	13th. 8.55 a.m.
13th. 3.25 p.m.	TORONTO	ROYAL YORK	15th. 8 p.m.
16th. 9 a.m.	NEW YORK	COLLECTOR'S CLUB (22 E. 35th St., New York 16)	20th. 9 a.m.
20th. 4 p.m.	BOSTON	STATLER	24th. noon
24th. 6 p.m.	NEW YORK	COLLECTOR'S CLUB	26th. —

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